

THE ANTHEM BOOK.

THE
ANTHEM BOOK

OF THE
UNITED FREE CHURCH OF SCOTLAND

ISSUED BY AUTHORITY.

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PRESBYTERIAN CHURCH OF ENGLAND, 1909.

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PREFACE.

AFTER the union of the Free and United Presbyterian Churches in 1900, a desire was expressed that a Book of Anthems should be prepared for use in the congregations of the United Church, and accordingly, in 1902, the General Assembly remitted to the Praise Committee "to prepare and issue an Anthem Book for use in congregations."

In carrying out this remit the Committee have judged it expedient to restrict the collection to anthems in the rendering of which the congregation, as well as the choir, may take part. They have endeavoured to provide an adequate supply of material suited to the needs of the many congregations of the church where it is desirable that the music employed should be of a somewhat simple nature; but they have also included compositions presenting greater degrees of difficulty to meet the requirements of congregations of higher musical attainments.

The anthems have been arranged according to their opening texts in the order of the books of Scripture, those with words not taken from Scripture being placed at the end; but for convenience in selection, a classified index has been added, in which the anthems are arranged according to topics.

The Committee desire to express their great indebtedness to the Sub-Committee by whom the book has been compiled, and specially to the Convener, Mr. William Cowan; they are also indebted to Mr. F. G. Edwards, London, for the care and attention bestowed by him on the preparation of the book for the press and the revision of the proofs, and to Dr. W. G. McNaught for similar services rendered in connection with the Sol-fa edition.

The collection is now issued by the Committee in the fervent hope that its use may stimulate devotion, and add variety and interest to the service of praise.

April, 1905.

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Will God in very deed.

1 Kings viii. 27—30; 2 Chronicles vi. 18—21.

J. Goss.

Andante.

mf Will God in very deed dwell with men on the earth? Behold, the

mf *ff*

heaven and heaven of heavens can - not contain Thee; how much less this

mf

house which we have builded? Yet have Thou re - spect unto the prayer of Thy

cres. *p*

servants, and to their sup - pli - ca - tion, O Lord, our God, to hearken unto the

cres. *p*

mf

cry and the prayer which Thy servants pray before Thee to - day: that Thine

mf

By permission of the Proprietors of Congregational Church Music

eyes may be o - pen upon this house, upon this house night and day, that Thine

cres. *dim.*
eyes may be o - pen upon this house . . night and day.

mf
Hear - en Thou to the sup - pli - ca - tion of Thy ser - vants.

f *mf*
Hear Thou from Thy dwelling-place, e - ven from heaven ; and when Thou

p *mf* *p* *pp*
hear - est, for - give ; when Thou hear - est, for - give, for - give.

1 Kings viii. 28, 30.

C. MAJAN.

Slowly.

p

O Lord, my God, O Lord, my God, hear Thou the prayer Thy ser-vant

p

cres.

pray-eth; have Thou re-spect un-to his prayer, have Thou re-spect un-

cres.

cres.

to his prayer. Hear Thou in heaven Thy dwelling-place, and when Thou hear-est,

p

cres.

dim.

p

Lord, for-give: Hear Thou in heaven Thy dwelling-place, and when Thou

dim.

p

pp

hear-est, Lord, for-give, for-give, for-give, O Lord, for-give.

pp

Lord, my God.

1 Kings viii. 28, 30.

S. S. WESLEY.

Larghetto.

p

O Lord, my God, O Lord, my God, hear Thou the prayer Thy

p

hear Thou the

cres.

ser - vant pray - eth, have Thou re - spect un - to his prayer, re -

cres.

prayer Thy servant pray - eth, have Thou re - spect, re -

dim.

- spect un - to his pray - er. Hear Thou in heaven Thy

dim.

- spect un - to his pray - er. Hear Thou in heaven Thy

dwell - ing - place, and when Thou hear - est, Lord, for - give,

dwell - ing - place, and when Thou hear - est, for - give.

O LORD, MY GOD.

[No. 3.]

Hear Thou in heaven Thy dwell - ing - place, and when Thou hear - est,

mf

Lord, for - give, and when Thou hear - est, Lord, for - give, for -

dim. *p*

- give, . . . for - give, . . . and when Thou hear - est,

mf *p* 0

Lord, for - give, for - give, . . . for - give, . . . and when Thou

p

Lord, for - give, for - give, . . . for - give, . . .

hear - est, Lord, for - give. . . hear - est, Lord, for - give. . .

p *cres.* *f* *dim.*

* This may be substituted for the foregoing three bars.

Thine, O Lord, is the greatness.

1 Chronicles xxix. 11.

J. KENT,
adapted by W. Shore.

p

Thine, O Lord, O Lord, is the great-ness, Thine, O

p

pp

Lord, O Lord, is the great-ness, Thine, O Lord, O Lord, is the

pp

cres.

great-ness, and the pow'r, and the glo-ry, and the

cres.

f *ff*

vic-to-ry, and the ma-jes-ty, the vic-to-ry, and

f *ff*

p

ma-jes-ty. Thine, O Lord, Thine, O Lord, is the

p

great-ness, and the pow'r, is the great-ness, and the pow'r, and the

cres. *f* *mf*
glo-ry, and the vic-to-ry, and the majes-ty, the majes-ty; for all that

cres. *f* *pp*
is in the heaven, . . in the heaven and the earth is Thine; Thine is the
cres. *f* *pp*
for all that is in the heaven and the earth is Thine;

f
kingdom, Thine is the kingdom, O . . Lord, and Thou art ex-alt-ed as
f

rit.
head o-ver all, as head o-ver all, as head, as head o-ver all.
rit.

I will lay me down in peace.

Psalm iv. 8.

Andante con moto. (♩ = 72.)

H. GADSBY.

Sw. p *p* I will lay me down in peace, I will

p I will lay me down in

I will lay me down in peace, in peace, ..

lay me down in peace, I will lay me down in peace, .. and take my

peace, and take my rest, .. will lay me down in peace,

mf 3 rest: for it is Thou, Lord, on - ly, on - ly Thou, that

mf 3 Thou

mf Gt. 3 makest me dwell in safe - ty, that makest me dwell in safe - ty. I will

on . . . ly, that makest me dwell in safe - ty.

I WILL LAY ME DOWN IN PEACE.

[No. 5.]

lay me down in peace, I will lay me down in peace, I will

p I will lay me down in peace, and take my rest, . . will

lay me down in peace, in peace, . . and take my rest: . .

lay me down in peace, . . and take my rest: . . for it is

lay me down in peace, and take my rest: . .

mf

Thou, Lord, on - ly, on - ly Thou that makest me dwell in

on - ly Thou that mak - est me

mf

safe - ty, that makest me dwell in safe - ty, for it is Thou, Lord,

safe - ty, that makest me dwell in safe - - ty, for

dwell . . in safe - - - - - ty, for

cres.

I WILL LAY ME DOWN IN PEACE.

on - ly, for it is Thou, Lord, on - ly,

cres.

it is Thou, Lord, on - ly, Thou on - ly, for it is Thou, Lord,

it is Thou on - ly, Thou on - ly, for it is

cres.

on - ly, that mak - est me dwell, . . that mak - est me

Thou, Lord,

*f**dim.*

on

ly, . .

pp

dwell in safe - ty.

pp

I will lay . . .

*soft Gt. uncoupled.**Sw. soft Reed.*

me down . . . in peace.

*dim.**rall. pp**Sw. both hands. dim.**rall.*

Psalm iv. 8.

W. H. GILL.

Quietly.

First system of the musical score. It consists of a treble and a bass staff. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/2 time signature. The first measure is marked with a piano 'p' dynamic. The melody is composed of half and quarter notes. The bass staff begins with a bass clef and the same key signature and time signature. It also starts with a piano 'p' dynamic. The accompaniment consists of chords and single notes. The lyrics 'I will lay me down in peace, I will lay me' are written below the treble staff.

I will lay me down in peace, I will lay me

Second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics 'down in peace, and take my rest, and take . . my rest :' are written below the treble staff.

down in peace, and take my rest, and take . . my rest :

A little faster.

Third system of the musical score. The tempo is marked 'A little faster.' and the dynamics are marked with a forte 'f' in both staves. The melody and accompaniment continue. The lyrics 'for it is Thou, Lord, on - ly, that mak - est me dwell in' are written below the treble staff.

for it is Thou, Lord, on - ly, that mak - est me dwell in

Fourth system of the musical score. It concludes the piece. The lyrics 'safe - ty, for it is Thou, Lord, on - ly, that makest me dwell in' are written below the treble staff.

safe - ty, for it is Thou, Lord, on - ly, that makest me dwell in

it is Thou, . . . it is Thou, . . .

safe - ty, Thou, Lord, on - ly, Thou, Lord,

poco rall. *Quietly.* *p*

on - ly, that makest me dwell in safe - ty. I will lay me

poco rall. *p*

down in peace, I will lay me down in peace, and

p

take my rest, and take.. my rest. A - - men.

p

My voice shalt Thou hear in the morning, O Lord.

Psalm v. 3, 7.

J. Goss.

Moderato.

mf My voice shalt Thou hear in the morn-ing, O Lord; in the

morn-ing will I di-rect my prayer un-to Thee, and will look

up. I will come in-to Thy house in the mul-ti-tude of Thy

p mer-cy; and in Thy fear, in Thy fear will I wor-ship toward Thy

cres. ho-ly tem-ple, will I worship toward Thy ho-ly tem-ple.

By permission of the Proprietors of Congregational Church Music.

Lead me, Lord.

Psalm v. 8 ; iv. 8.

S. S. WESLEY.

Lento.

ALTO SOLO.

The first system of the musical score is for the Alto Solo part. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Lento.' and the tempo indicator '(♩ = 69.)' is present. The music starts with a whole rest for four measures, followed by a half note G4 and a quarter note A4 in the fifth measure. The lyrics 'p Lead me,' are written below the staff. The piano accompaniment, shown in grand staff notation (treble and bass clefs), begins in the second measure with a piano (p) dynamic. It features a steady eighth-note bass line and chords in the right hand.

The second system continues the Alto Solo part. The lyrics are 'Lord, lead me in Thy right-eous-ness, make Thy way'. The music consists of a series of eighth and quarter notes. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal line.

CHORUS.

The third system introduces the Chorus. The lyrics are 'Lead me, Lord, plain be-fore my face. Lead me,.. Lord, Lord, Lead me, Lord, . .'. The music is written for a four-part chorus in treble and bass staves. It begins with a whole rest for four measures, then enters with a half note G4 and a quarter note A4. The piano accompaniment continues throughout, with a piano (p) dynamic marking. The system concludes with a final cadence in the piano part.

LEAD ME, LORD.

[No. 8.]

lead me in Thy righteousness, make Thy way plain be - fore my

SOLO. (SOPRANO.)

face. *mf* For it is Thou, Lord, Thou, Lord, on - ly, that

cres. *dim.* *p* CHORUS.

makest me dwell in . . safe - ty. For it is Thou, Lord,

p

cres. *p* *p*

cres. *dim.* *p* *rit.*

Thou, Lord, on - ly, that mak - est me dwell in . . safe - ty.

cres. *dim.* *p* *rit.*

The Lord will be a refuge.

Psalm ix. 9, 10.

G. J. WEBB.

Moderato.

mf

The Lord will be a ref - uge for the op - press - ed, a

mf

ref - uge in times of trou - ble. And they that know, that

know Thy name will put their trust in Thee : . . for

Thou, Lord, hast not for - sa - ken them that seek . .

By permission of the Proprietors of *Congregational Church Music*.

Thee, . . for Thou, Lord, hast not for - sa - ken them, for - sa - ken

them . . that seek . . Thee. *mf* The Lord will be a ref - uge

for the op - press - ed, a ref - uge in times of trou - ble. And *f*

they that know, that know Thy name will put their

trust in Thee, . . will put . . their trust in Thee. . .

Let the words of my mouth.

Psalm xix. 14.

Andante religioso. ($\text{♩} = 96$.)

C. H. PERROT.

Let the words . . of my mouth, and the med - i - ta - tion

p

Ped. *p*

of my heart, be ac - cept - a - ble in Thy sight, be ac -

cres *cen*

cres *cen*

do. O Lord my strength, . . .

- cept - a - ble in Thy sight, O Lord my

f

do.

. . . and my re - deem - er.

strength, and my re - deem - er. Let the words . . of my

p

p

From *The Bristol Anthem Book*, by permission of Mr. W. Crofton Hemmings, Bristol

and the med - i - ta - tion of my heart,
mouth, and the med - i - ta - tion of my heart,

p be ac-cept - a-ble in Thy sight, .. *cres.* be ac-cept-a-ble
p *cres.*

O Lord my strength, ..
in Thy sight, .. O Lord my

... and my re - deem - er. ..
strength, and my re - deem - er, and my re - deem - er.

My God, look upon me.

Psalm xxii. i—3.

Moderato.

J. REYNOLDS.

Moderato.

My God, my God, look up - on me, look up - on me :

The image shows a musical score for a hymn. It features two staves, a treble staff and a bass staff, both in 2/2 time and B-flat major. The tempo is marked 'Moderato.' and the dynamic is 'mf'. The melody is in the treble staff, and the bass staff provides harmonic support. The lyrics are 'My God, my God, look up - on me, look up - on me :'. There is a triplet of eighth notes in the treble staff on the second measure of the second line.

why hast Thou for - sa-ken me, why hast Thou for - sa-ken me,

and art so far from my health, and from the words of
and art so far from my health, and from the words of my com-
and from the
health, and from the words of my com-

my . . complaint, the words of my com - plaint, and from the

- plaint, the words of my com - plaint, and from the words of

words of my complaint, the words of my com - plaint,

- plaint, the words of my com - plaint, and from the words of

words of my . . complaint, the words of my . . com - plaint?

my com - plaint, . . the words of my com - plaint?
and from the words of my complaint, the words of my com - plaint?

my complaint, the words of my complaint, of my com - plaint?

MY GOD, LOOK UPON ME.

[No. 11.]

TWO SOPRANO VOICES. *Andante.*

mp

O my God, . . I cry in the day - time, but

Andante.

Sv. p

Thou hear-est not ;

mp O my God, I cry in the day-time, but

but Thou hear-est not, but Thou hear-est

Thou hear-est not, but Thou hear-est not, but Thou hear-est

not; and in the night sea-son al - so I take no
not; and in the night sea-son al . so I . . take no

This system consists of three staves. The top staff is a vocal line in G major (one flat) with lyrics. The middle staff is a vocal line in G major with lyrics. The bottom staff is a piano accompaniment in G major, featuring chords and moving lines in both hands.

rest, no rest, I take no rest, al-so I
rest, I take *p* no rest, no rest, al-so I

This system consists of three staves. The top staff is a vocal line in G major with lyrics and a *p* (piano) dynamic marking. The middle staff is a vocal line in G major with lyrics and a *p* dynamic marking. The bottom staff is a piano accompaniment in G major.

take, I take no rest, I take no rest,
take, I take no rest, *p* no rest, I

This system consists of three staves. The top staff is a vocal line in G major with lyrics and a *p* dynamic marking. The middle staff is a vocal line in G major with lyrics and a *p* dynamic marking. The bottom staff is a piano accompaniment in G major.

MY GOD, LOOK UPON ME.

[No. 11.]

no rest, al-so I take, I take no rest.

take no rest, al-so I take, I take no rest.

CHORUS. *Moderato.*

But Thou con-tin-u-est ho-ly, O Thou wor-ship of Is-ra-.

. el, Thou con-tin-u-est ho-ly, O . . Thou wor-ship of

Is-ra-el, O . . Thou wor-ship of Is-ra-el.

slower.

The Lord is my Shepherd.

Psalm xxiii. 1—4, 6.

G. A. MACFARREN.

Moderato. (♩=92.)

The first system of the musical score is in G major, 4/4 time, with a tempo of Moderato (♩=92). It begins with a piano (p) dynamic. The melody is in the treble clef, and the accompaniment is in the bass clef. The lyrics are: "The Lord is my shep-herd; I shall not want, The".

The second system continues the melody and accompaniment. The lyrics are: "Lord is my shepherd; I shall . . . not want. He maketh me to lie". The system ends with a crescendo (cres.) marking.

The third system continues the melody and accompaniment. The lyrics are: "I shall not want. He mak - - - down . . . in green . . . pas-tures: He leadeth me, He lead-eth me be -". The system includes a forte (f) dynamic marking and a mezzo-forte (mf) dynamic marking.

The fourth system continues the melody and accompaniment. The lyrics are: "- eth me to lie down in green pas-tures: - side the still wa-ters. He re-stor-eth, re-stor-eth my". The system includes a piano (p) dynamic marking.

The fifth system continues the melody and accompaniment. The lyrics are: "soul: He lead-eth me in the paths, the paths of". The system includes a mezzo-forte (mf) dynamic marking.

right-ous-ness for His name's . . . sake, . . . His name's . . . sake.

for His name's . . . sake, . . . His name's . . . sake.

Yea, though I walk through the val-ley of the shad-ow of death,

Yea, though I walk through the val-ley of the shad - - - ow of death,

of the shad-ow of death,

yea, though I walk through the val-ley of the shad - ow of death,

yea, though I walk through the val-ley of the shad-ow of death,

I will fear no e - vil: for Thou art with me; Thy rod and Thy

I will fear no e - vil: for Thou . art with me;

staff, Thy rod . . and Thy staff, Thy rod . . and Thy staff . . they

com - fort me, they com - fort me. Sure - ly, sure - ly

p *mf*

good - ness and mer - cy shall fol - low me .. all the

days of my life: and I will dwell in the house of the

f

Lord .. for ev - er, I will dwell in the house of the Lord .. for

p *cres.*

ev - er, for ev - er, for .. ev - er.

ff *p* *pp* *rall.*

for ev - er.

13

The Lord is my Shepherd.

Psalm xxiii.

W. GRIFFITH.

Andante espressivo.

mf The Lord is my shep - herd; I shall not want, I

mf

shall not, I shall not want. He maketh me to lie

down in green . . pas-tures: He leadeth me be - side the still

wa - ters. He re - stor - eth my soul: He leadeth me in the

cres.

cres.

f paths of right - eous - ness, for His name's . . sake.

dim.

f

dim.

BASS SOLO, OR ALL THE BASSES.

mf

Yea, though I walk through the valley of the shad-ow of death, I will

mf

dolce.

fear no e - vil : for Thou art with me ; Thy rod and Thy

dolce.

rall. *a tempo. cres.*

staff they com - fort me. Thou pre - par - est a ta - ble be -

rall. *a tempo. cres.*

rall. *a tempo. Quasi Recit.*

- fore me in the presence of mine en - e - mies : Thou a - nointest my

rall. *a tempo. colla voce.*

head with oil; my cup run-neth o - - - ver.

This system features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is common time (C). The melody includes a long note with a fermata over the word 'o'.

CHORUS.

mf Sure - ly good - ness, good - ness and mer - cy shall fol - low me

The chorus begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment consists of a steady eighth-note bass line and chords in the right hand.

cres. all the days of my life: and I will dwell in the house of the

The second line of the chorus includes a crescendo (*cres.*) marking. The piano accompaniment continues with the same rhythmic pattern.

dim. Lord, in the house of the Lord for ev - - er, in the

The third line of the chorus includes a decrescendo (*dim.*) marking. The piano accompaniment features a more active eighth-note pattern in the right hand.

house of the Lord for ev - - er. Sure - ly good-ness,

mf

good-ness and mer - cy shall fol - low me all the days of my

p *cres.* *dim*

- in - u - en - do.

life, shall fol - low me all the days of my life: and I . . will

p *cres.* *dim*

dwel in the house of the Lord for ev - - er, for

mp *cres.* *f*

ev - - - er. *Slowly and expressively.* *pp*

ev - er, for ev - - er. The Lord is my shep - herd.

p *pp*

ev - - - er. (30)

Psalm xxiv. 1-5.

W. H. MONK.

Moderato.

f The earth is the Lord's, and all that therein is, the compass of the

f

world, and they that dwell there-in. For He hath founded it up - on the

seas, and pre - par - ed it up - on the floods, pre - par - ed

it up - on . . the floods. Who shall as - cend in - to the hill of the

Lord, or who shall rise up in His ho - ly place? E - ven he,

First system of the musical score. It consists of a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass staff provides harmonic support. The lyrics are: "e - ven he that hath clean . . hands, and a pure . . heart, and that hath not". The system ends with a *p* (piano) dynamic marking.

Second system of the musical score. The melody continues in the treble staff. The lyrics are: "lift up his mind un - to van - i - ty, nor sworn to de - ceive his". The system ends with a *dim.* (diminuendo) dynamic marking.

Third system of the musical score. The melody continues in the treble staff. The lyrics are: "neigh - bour. He, he shall re - ceive the blessing from the Lord, and righteous -". The system includes dynamic markings: *dim.*, *pp* (pianissimo), *mf* (mezzo-forte), and *cres.* (crescendo).

Fourth system of the musical score. The melody continues in the treble staff. The lyrics are: "ness from the God of his sal - va - tion, the God of his sal -". The system ends with a *f* (forte) dynamic marking.

Fifth system of the musical score. The melody continues in the treble staff. The lyrics are: "va - - tion. A - - - - - men." The system ends with a double bar line.

Shew me Thy ways, O Lord.

Psalm xxv. 4, 5.

J. LAMB.

Prayerfully.

p Shew me Thy ways, O Lord; teach me Thy paths, shew me Thy

ways, O Lord; teach me Thy paths. Lead me in Thy

mf truth, and teach me, teach me, lead me in Thy truth, and teach me,

mf teach me, for Thou art the God of my sal - va - tion, the God of my sal -

mp - va - tion; on Thee do I wait all the day, all the day. *rall. e dim.*

16 One thing have I desired of the Lord.

Psalm xxvii. 4.

Andante.

G. A. MACFARREN.

mf *cres.*

One thing have I de - sir - ed of the Lord, One thing have I de -

mf *cres.*

- sir - ed of the Lord, af - ter that will I seek; that I may

mf

dwell in the house of the Lord all the days of my life, to be -

- hold the beauty of the Lord, . . . and to en - quire in His tem - ple, to be -

cres. *e ritard.*

- hold the beauty of the Lord, . . . and to en - quire in His tem - ple.

cres. *e ritard.*

Sing unto the Lord.

Psalm xxx. 4, 5.

Joyfully.

E. PROUT.

f Sing unto the Lord, O ye saints of His, . Sing unto the

f

Lord, O ye saints of His, . . and give thanks at the remembrance of His

ho - li-ness. Sing unto the Lord, O ye saints of His, . . O ye saints, ^{give} O ye

O ye

thanks, O ye saints, give thanks at the re-membrance of His ho - li-ness.

saints, give thanks,

saints, give thanks,

A little slower.

mp For His anger en - dureth but a moment, His anger en -

mp

and in His favour is
cres.
 - dureth but a moment, en - dureth but a moment, and in His favour is
cres.
 His anger en - dureth but a moment, and in His favour is

life :
p
 life, in His favour is life : Weeping may en - dure for a night,
p
 life :

cres.
 weeping may en - dure for a night, but joy cometh in the morn -
cres.

- ing, but joy cometh in the morn-ing, joy cometh in the
 but joy cometh in . . the

f
 morn - ing, but joy . . . cometh in the morn - ing.
 morn - ing,

Incline Thine ear.

Psalm xxxi. 2, 16.

F. H. HIMMEL.

Arranged by V. NOVELLO.

Andante.

The piano introduction is in 4/4 time, starting with a treble clef and a key signature of one flat (B-flat). The right hand begins with a piano (*p*) dynamic, playing a series of chords and moving lines. The left hand enters with a mezzo-forte (*mf*) dynamic, playing a steady bass line. The tempo is marked *Andante*.

Without Ped.

BASS SOLO.

The bass solo begins with a piano (*p*) dynamic, playing a simple melody. The piano accompaniment continues with a steady bass line. The tempo remains *Andante*.

Incline Thine ear, incline Thine ear to

The vocal line continues with the lyrics "me, in - cline . . Thine ear, . . incline Thine ear to me, O". The piano accompaniment provides harmonic support with a steady bass line.

cres. *dim.* *p*
 Lord, make haste to de - liv - er me. In - cline . . . Thine

The piano accompaniment continues with a steady bass line, featuring crescendos (*cres.*) and decrescendos (*dim.*) in the right hand, and a piano (*p*) dynamic in the left hand.

ear, . . in - cline Thine ear to me, . . O Lord, . . make

cres.

cres.

haste to de - liv - er . . me. O save me for Thy

dim. *p*

dim. *p*

mercies' sake, O save . . me, save me for Thy mer - cies'

sake.

mf Gt.

INCLINE THINE EAR.

[No. 18.]

CHORUS.

in - cline Thine ear, . .

p Incline Thine ear, incline Thine ear to me, in - cline Thine ear, in -

p incline Thine ear . . .

- cline Thine ear to me; O Lord, make haste to de - liv - er

to . . . me; O Lord, make haste to de - liv - er

me, in - cline . . Thine ear, incline Thine ear to me; O

me, in - cline Thine ear . . . to me;

cres. Lord, . . make haste, make haste to de - liv - er me; O save me for Thy

cres. O . . Lord, save . . .

dim. mercies' sake, O save . . me, save me for Thy mer - cies' sake.

dim. me, *dim.* *slower.*

Shew Thy servant.

Psalm xxxi. 16, 17.

Moderato. (♩ = 112.)

J. E. West.

Shew Thy servant the light of Thy countenance: and save me,

save me for Thy mercy's sake, shew Thy servant the light of Thy

save me, save me for Thy mer - cy's sake.

countenance: and save me, save me for Thy mer - cy's sake. Let me not..

be confounded, O Lord, let me not . . be confounded, O

for I have call - ed up - on . . Thee, have call - ed up - on . .
 Lord; for I have call - ed up - on . . Thee, up - on
 for I have call - ed up - on

SHEW THY SERVANT.

[No. 19]

Thee. *p cres.* *f*

Thee. Let the un - god - ly be put to con - fu - sion,

p *cres.* *f*

Slower. pp *rit.* *Tempo 1mo. p*

and be put to silence in the grave. Shew Thy servant the light of Thy

pp *Without Ped.* *rit. Ped.* *p*

countenance: and save me, save me for Thy mer-cy's sake, shew Thy

p

save me, save me for Thy

servant the light of Thy countenance: and save me, save me for Thy

p *rall. e dim.* *pp*

mer - cy's sake, save me for Thy mer - cy's sake.

save *p* me *rall. e dim.* *pp*

Psalm xxxi. 23, 24.

A. S. SULLIVAN.

Smoothly, and not too slowly. (♩ = 80.)

p

O love the Lord, all ye . . His saints ; for the Lord pre - serv - eth

p

cres. and plenteous - ly . . re - ward - -

and plenteously reward - -

cres. them that are faithful, and plenteous - ly . . re - ward - -

and plen - teous - ly . . re - wardeth the

eth the proud do - er, and plen - teous - ly . . re .

eth the . . proud . . do - er, and plen - teous - ly re -

eth . . the proud do - er, and plen - teous - ly . . re -

proud . . do - er, re - ward - - - -

dim wardeth the proud . . do - er, in - u - en - do.

ward - - eth . . the proud . . do - er, re - wardeth the proud

ward - - - eth, and plen - teous - ly . .

eth, *dim* in - u - en - do.

do - er. *f* Be strong, and He shall es -

Be strong, and He shall es - tab - lish, es -

estab - lish your heart, all ye that put your trust in the Lord, and .. *sempre f*
all ye that put your trust .. in the Lord,

estab - lish your heart, all ye that put your trust in the Lord,

and .. He shall es - tab - lish your heart, be strong, *ff*

He shall es - tab - lish, es - tab - lish your heart, be strong, and
and .. He shall es - tab - lish your heart, and

sempre f and .. He shall es - tab - lish your *ff*

He shall es - tab - lish your heart, be strong, be

heart, es - tab - lish your heart, be strong, . . be strong, . .

strong, *BASSES ONLY.* *dim.* *p* O love the

. . . *ff* be strong, and He shall es - tab - lish your heart. . . *p*

for the Lord pre - serv - eth

Lord, all ye His saints: for the Lord, the Lord pre -
 the Lord pre -
 the Lord pre -

them that are faithful, and plen - teous - ly, . . and plen - teous -

- serv - eth them that are faithful, and plen - teous - ly re -
 - serv - eth . . . them that are faithful, and
 - serv - eth them that are faithful, and
 - ly . . re - ward - eth

ward
plen - teously re - ward - eth the proud . . do -

plen - teous - ly re - wardeth the proud . . .

O . . love the Lord, all ye His

er. O . . love, O love the Lord, all ye . . His
 do - er. all ye . . His

saints, . . . O . . love the Lord.

saints, O love . . . the Lord. A - - men.
 saints, O love . . . the Lord.

Rejoice in the Lord.

Psalm xxxiii. 1, 2.

G. J. ELVEY.

Allegro moderato.

rejoice,

f

Re - rejoice, re - rejoice, re - rejoice in the Lord, re -

rejoice, rejoice,

- rejoice, re - rejoice, . . re - rejoice in the Lord, O ye right -

for . . it be - com - eth well the just, for . . it be -

p

- eous: for it be - com - eth well the just, for it be -

p

- com - eth well the just, the just to be thank -

- com - eth well the just, the just to be thank -

-ful. *f*

ful. Praise the Lord with harp, praise the Lord with harp :

f

Gt. Diaps.

Sw.

Sing praises un-to Him, sing praises un-to Him, sing

f

Sing praises un-to Him, sing praises un-to

f

praises un-to Him, un-to Him with the lute and instrument of ten . .

Him, un - to Him with the lute and instrument of ten . .

Sing praises un-to Him with the lute and instrument of ten . .

REJOICE IN THE LORD.

[No. 21.]

strings. strings. Praise the Lord with harp, praise the Lord with harp : strings. *Gt.* *Sw.*

Sing praises un - to Him with the lute, with the
Sing prais - es un - - to Him with the lute, the
Sing praises un - to Him with the lute, the . . . lute, the
Sing prais - es, sing praises un - to Him with . . the

lute and in - strument of ten . . strings.
lute and in - strument of ten . . strings. Re - joice, re -
lute and in - strument of ten . . strings. *f*

- joice, re - joice in the Lord, O ye right - - eous.

Rejoice in the Lord.

Psalm xxxiii. 1, 4, 5.

E. H. TURPIN.

Andante. Alla Breve.

First system of musical notation. Treble and bass staves in G major, 2/2 time. The treble staff begins with a whole rest, followed by a series of chords and eighth notes. The bass staff begins with a whole rest, followed by a series of chords. Dynamics include *p* (piano) and *legato*. A slur is placed over the first four measures of the bass staff. The instruction "Without Ped." is written below the bass staff.

Second system of musical notation. Treble and bass staves. The treble staff has a whole rest followed by chords. The bass staff has a series of eighth notes. Dynamics include *f* (forte). The word "Re - joice" is written above the treble staff. The instruction "Ped." is written below the bass staff.

Third system of musical notation. Treble and bass staves. The treble staff has a series of chords. The bass staff has a series of chords. The lyrics "in the Lord, O ye righteous, O ye righteous: for praise is" are written below the staves.

Fourth system of musical notation. Treble and bass staves. The treble staff has a series of chords. The bass staff has a series of chords. The lyrics "come - ly for . . the up - right, for praise is come - ly" are written below the staves.

Fifth system of musical notation. Treble and bass staves. The treble staff has a series of chords. The bass staff has a series of chords. The lyrics "for the up - right. Re - joice in the Lord," are written below the staves.

REJOICE IN THE LORD.

[No. 22.]

f

O . . ye right - eous, O . . ye right - eous : for

f

O . . ye right - eous, . . O . . ye right - eous : . .

p

praise is come-ly for the up - right. For the word of the

p

Lord is right ; and all His works are done in truth, for the

cres.

word of the Lord is right ; and all His works are done in

cres.

truth, and all His works are done in truth. . . He

and all . . His works are done in truth, in truth.

lov - eth right-ous - ness and judg - ment, He lov - eth

right-ous - ness and judg - ment: the earth is full of the

good - ness of the Lord, the earth is . . full . .

of . . the . . good - ness of . . . the Lord, full of the
full of the

good - ness of the Lord, the good-ness of the Lord.
good - ness of the Lord, *rall. e dim.*

Psalm xxxiii. 20—22.

L. MASON.

Moderato.

mf

Our soul wait - eth for the Lord, our soul

mf

wait - eth for the Lord; He is our help, is our

help and our shield; He is our help, is our help and our shield.

f

For our heart shall re - joice, . . re - joice . . in Him, our

f

heart shall re - joice . . in Him; be - cause we have trust - ed in His

ho - ly name, be - cause we have trusted in His ho - ly name.

p Let Thy mer - cy, O Lord, be up - on us, ac - cording as we

hope, as we hope in Thee. Let Thy mer - cy, O

Lord, be up - on us, ac - cord - ing as we hope, as we hope in Thee.

Psalm xxxiv. 8-10.

Andante, e con espressione. (♩ = 112.)

J. Goss.

QUARTET, OR SEMI-CHORUS.

First system of the musical score. It consists of a treble and a bass staff in G major (one sharp) and 4/4 time. The melody is in the treble staff, starting with a half rest followed by a half note G, then a quarter note A, and a half note B. The bass staff provides a harmonic accompaniment. Dynamics include a piano (*p*) marking.

O taste and see how gra-cious the Lord is, bless-ed is the

Second system of the musical score. The melody continues with a half note C, a quarter note D, and a half note E. The bass staff continues with its accompaniment. Dynamics include a piano (*p*) marking.

man that trust-eth in Him. O taste and see, and see, taste, . . .

Third system of the musical score. The melody continues with a half note F, a quarter note G, and a half note A. The bass staff continues with its accompaniment. Dynamics include a piano (*p*) marking and a forte (*f*) marking.

O taste and see, . . . taste and see, . . . taste and see how gra-cious the Lord is, bless-ed is the

Fourth system of the musical score. The melody continues with a half note B, a quarter note C, and a half note D. The bass staff continues with its accompaniment. Dynamics include a piano (*p*) marking and a forte (*f*) marking.

see, and see . . . how gra-cious the Lord is, f

Fifth system of the musical score. The melody continues with a half note E, a quarter note F, and a half note G. The bass staff continues with its accompaniment. Dynamics include a piano (*p*) marking and a forte (*f*) marking.

CHORUS.
man that trusteth in Him. O taste and see how gracious the
O taste, . . . how gracious the
mf O . . . taste and see how gracious the

Lord is, blessed is the man that trusteth in Him, O taste and
O
Lord is.

taste and see, . . . taste and see, taste and see . . . how

see, and see, taste, taste and see . . . and see how

taste and see, taste and see, taste . . . and see how

and see, taste and see, and see . . . how

gracious the Lord is, *f*

gra - cious the Lord is, bless - ed is the man that trusteth in

gracious the Lord is, *f*

p O . . . fear the Lord, ye . . . that are His saints, for they .

Him. *p* O fear the Lord, ye that are . . . His saints, for they .

p O fear the Lord, . . . ye that are His saints, for

that fear Him,

they that fear Him, that fear Him lack no - thing.

they that fear Him, that fear Him lack no - thing.

BASSES. *f*

The li - ons do lack, and suf - fer hun - ger : but they who

shall want no

seek the Lord, they who seek the Lord . . . shall want no

seek the Lord, they who seek the Lord, who seek the Lord . . . shall

manner of thing that is good, shall want no man-ner of thing that is

manner of thing . . . that is good, . . . shall want, . . .

thing . . . that is good, . . . no thing . . . that is

want no thing . . . that is good, . . . shall want, . . .

good,

good, shall want no manner of thing that is good, no manner of thing that is

The lions do lack, and suffer hun - ger, and suffer

good. the lions do lack, and suffer

the lions do lack, and suffer

hun - ger, they who seek the

hun - ger, but they who seek the Lord, they who seek the

hun - ger, but they . . . who seek the Lord, they who seek the

O TASTE AND SEE.

Lord . . . shall want no manner of thing that is

Lord . . . shall want no manner thing of thing that is

Lord, who seek the Lord, . . . shall want no thing . .

good, shall want no manner of thing that is good,

. . . that is good, . . . shall want, . . . that is good, shall want no

good, . . . no thing . . . that is good, shall want no

. . . that is good, . . . shall want, . . .

manner of thing that is good, no manner of thing that is good.

O *p*

taste and see, how gracious the Lord is,

p *O* taste and see, how gracious the Lord is,

p

Slower.

f blessed is the man . . . that trust - eth in Him.

p *Slower.*

25 Blessed is he that considereth the poor.

Psalm xli. 1.

Moderato.

H. P. MAIN.

mf

Blessed is he that con-sid-er-eth the poor, Blessed is

mf

he that con-sid-er-eth the poor: the Lord will de-liv-er him in

time of trouble, the Lord will de-liv-er him in time . . of

trou-ble, the Lord will de-liv-er him, the Lord will de-liv-er him in

time . . of trou-ble, in time . . of . . trouble.

By permission of the Proprietors of Congregational Church Music.

Blessed be the man.

Psalm xli. 1.

C. STEGGALL.

Moderato. (♩ = 92.)

mf Bless - ed be the man that con - sid - er - eth the

mf

poor . . and . . . need - y, Bless - ed be the

man that con - sid - er - eth the poor and need - y, the

f the

the Lord shall . . . de - liv - er

f the Lord shall de - liv - er him in . .

Lord shall de - liv - er him . . . in . . the . . . time, . . . in . .

Lord shall . . . de - liv - er him in the . .

him in the time of trou - ble, the Lord shall de .

the time of trou - ble, the Lord shall de .
the time of trou - ble, the Lord shall . . .
time of trou - ble,

liv - er him in the time of trou - ble.

liv - er him in . . the time of trou - ble.
de - liv - er him . . . in . . trou - ble.
de - liv - er him in the time of trou - ble.

Bless - ed be the man *cres.*

p Bless - ed be the man, that con - sid - er - eth the poor, that con -
Bless - ed be the man, Bless - ed be the man that con -
p *cres.*

sid - er - eth the poor . . and need - - y.

dim.
dim.

Like as the hart.

Psalm xlii. 1, 5.

Slowly. QUARTET, OR SEMI-CHORUS.

V. NOVELLO.

p

Like as the hart de - sir - eth the water brooks, so longeth my

p

so longeth my

CHORUS.

mf

soul af - ter Thee, .. O God. Like as the hart de -

mf

soul af - ter Thee, O God.

- sir - eth the water brooks, so longeth my soul af - ter Thee, O God.

so longeth my soul af - ter Thee, O God.

QUARTET, OR SEMI-CHORUS.

p

Why art thou so full of heaviness, so full . . . of

p

CHORUS.

heav-i-ness, O . . my soul, and why . . art thou so dis -

p

QUARTET, OR SEMI-CHORUS.

O put thy trust, thy trust in . . God,

- quieted with-in me? O put thy trust, thy trust . . in God,

O put thy trust, thy trust in . . God,

O put thy trust, thy trust in God, CHORUS.

O put thy trust, thy trust . . in God, O put thy trust, thy

f

trust in . . God, O put . . thy trust, thy trust . . in God.

Turn Thy face from my sins.

Psalm li. 9—11.

T. ATTWOOD.

Larghetto. SOPRANO SOLO.

Turn Thy face from my sins, . . and put out

Larghetto. (♩ = 60.)

p

This system contains the first line of the musical score. It features a Soprano Solo line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Larghetto' with a quarter note equal to 60 beats per minute. The piano part begins with a piano (*p*) dynamic. The lyrics 'Turn Thy face from my sins, . . and put out' are written below the vocal line.

all my mis - deeds. . . Make me a clean heart, O

This system contains the second line of the musical score. It continues the vocal and piano parts from the first system. The lyrics 'all my mis - deeds. . . Make me a clean heart, O' are written below the vocal line.

God, . . and re - new a right spir - it with - in me, re -

This system contains the third line of the musical score. It continues the vocal and piano parts. The lyrics 'God, . . and re - new a right spir - it with - in me, re -' are written below the vocal line.

new, re - new, re - new, re - new a right

The first system of the musical score features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The vocal line begins with a half note 'new', followed by a quarter rest, then a half note 're', a quarter rest, and another half note 'new'. This pattern repeats with 're - new, re - new a right'. The piano accompaniment consists of chords and single notes in both hands, supporting the vocal line.

spir - it with - in me, re - new a right spir - it with - in . . me.

The second system continues the vocal melody and piano accompaniment. The vocal line has a half note 'spir - it with - in', followed by a half note 'me', then a half note 're - new a right', and finally a half note 'spir - it with - in' followed by two dotted measures and a half note 'me'. The piano accompaniment continues with harmonic support.

CHORUS.

p Turn Thy face from my sins, . . and put out all my mis - deeds,

The chorus begins with a piano (*p*) dynamic. The vocal line starts with a half note 'Turn Thy face from my sins, . . and put out all my mis - deeds,'. The piano accompaniment features a steady rhythm of eighth notes in the right hand and chords in the left hand.

Make me a clean heart, O God, . . and re - new a right spir - it with .

The second line of the chorus continues the vocal melody and piano accompaniment. The vocal line has a half note 'Make me a clean heart, O God, . . and re - new a right spir - it with .'. The piano accompaniment maintains the same rhythmic pattern.

re - new, re - new,

- in me, re - new, re - new, re - new a right spirit with-

re - new,

The first system of the musical score is written for a soprano and piano. The key signature has three sharps (F#, C#, G#) and the time signature is common time (C). The soprano part begins with a half note G4, followed by a half note F#4, and then a half note E4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a half-note pattern in the left hand.

- in . . me, re - new a right spir - it with-in . . me.

The second system continues the musical score. The soprano part has a half note G4, followed by a half note F#4, and then a half note E4. The piano accompaniment continues with the same eighth-note pattern in the right hand and half-note pattern in the left hand.

SOPRANO SOLO.

Cast me not a - way, . . a - way from Thy presence, and

The third system is marked 'SOPRANO SOLO.' and features a more complex melody for the soprano. The piano accompaniment continues with the same eighth-note pattern in the right hand and half-note pattern in the left hand.

take not Thy Ho - ly Spir - it from me, and take not Thy Ho - ly

The fourth system continues the musical score. The soprano part has a half note G4, followed by a half note F#4, and then a half note E4. The piano accompaniment continues with the same eighth-note pattern in the right hand and half-note pattern in the left hand.

Spir - it . . from me, Thy Ho - ly Spir - it . . from . . me.

CHORUS.

mp
Cast me not a - way, . . a - way from Thy presence; and
mp

take not Thy Ho - ly Spir - it from me, and take not Thy Ho - ly

p
Spir - it from me, Thy Ho - ly Spir - it from . . me.
p

Psalm li. 9—11.

A. S. SULLIVAN.

Andante espressivo.

The piano introduction consists of two staves in 4/4 time, key of B-flat major. The right hand plays a series of chords and single notes, while the left hand plays a more active melody. A piano (*p*) dynamic marking is present at the beginning.

The first system of the song features a vocal line and piano accompaniment. The vocal line begins with the lyrics "Turn Thy face from my sins, and put out all my misdeeds." The piano accompaniment provides a harmonic foundation. Dynamics include piano (*p*) and piano (*p*) markings.

The second system continues the song with the lyrics "Make me a clean heart, O God, and re - new a right spir - it with -". The piano accompaniment features a crescendo (*cres.*) and a mezzo-forte (*mf*) dynamic marking.

TURN THY FACE FROM MY SINS.

[No. 29.]

dim. Cast me not a-way, cast me
in . . . me. Cast me not a-way, Cast . . . me not a-way, . . .
dim. *p* cast me not a-way, cast me not a-way, . . .

not a-way, . . . cast me not . . . a-way from Thy pres-
cast . . . me not a-way . . . from Thy pres-
cast . . . me not a-way from Thy pres-
Cast me not a-way from . . . Thy pres-

ence; SOPRANOS ONLY.
ence; and take not Thy Ho-ly Spir-it . . . from . . .
ence;
ence

me, and take not Thy Ho - ly Spir - it from me.

The first system of the musical score consists of three staves. The top staff is a vocal line in G-flat major (three flats) with a treble clef, containing four measures of whole notes. The middle staff is a vocal line in the same key and clef, containing four measures of eighth and quarter notes. The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs), containing four measures of chords and moving lines.

Turn Thy face from my sins, and put out all my misdeeds. Make me a

The second system of the musical score consists of three staves. The top staff is a vocal line in G-flat major with a treble clef, starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. The middle staff is a vocal line in the same key and clef, also starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. The bottom staff is a piano accompaniment with a grand staff, starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic. Crescendo markings (*cres.*) are placed above the vocal staves and below the piano staff.

clean heart, O God, and re - new a right spir - it with -

The third system of the musical score consists of three staves. The top staff is a vocal line in G-flat major with a treble clef, containing four measures of eighth and quarter notes. The middle staff is a vocal line in the same key and clef, containing four measures of eighth and quarter notes. The bottom staff is a piano accompaniment with a grand staff, containing four measures of chords and moving lines.

First system of the musical score. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "in me. Cast me not a - way from Thy pres -". The word "dim." (diminuendo) is written above the vocal staff at the end of the phrase.

Second system of the musical score. The lyrics continue: "ence, and take not Thy Ho - ly Spir - it . . . and take not Thy Ho - ly Spir - it from me, . . .". The piano part includes a *p* (piano) dynamic marking. The word "dim." is also present in the piano accompaniment.

Third system of the musical score. The lyrics are: "Ho - ly Spir - it from me, from . . . from me, Thy Ho - ly Spir - it from me. Ho - ly Spir - it from me,". The piano part includes *pp* (pianissimo) dynamic markings. The system concludes with a double bar line.

Psalm li. 10—13.

E. PROUT.

Larghetto.

Cre - ate in me a clean heart, O God; and re - new a right

The first system of the musical score is in G major, 2/2 time, marked *Larghetto*. It features a vocal line and a piano accompaniment. The piano part begins with a *p* (piano) dynamic. The lyrics are: "Cre - ate in me a clean heart, O God; and re - new a right".

spir - it with in . . me. Cast me not a - way from Thy presence; and

The second system continues the melody. The piano part includes a *cres.* (crescendo) marking. The lyrics are: "spir - it with in . . me. Cast me not a - way from Thy presence; and".

take not Thy Ho - ly Spirit from me, take not Thy Ho - ly Spirit

The third system features a *dim.* (diminuendo) marking in the piano part. The lyrics are: "take not Thy Ho - ly Spirit from me, take not Thy Ho - ly Spirit".

from me. Re - store un - to me the joy of Thy sal -

The fourth system concludes with a *mf* (mezzo-forte) dynamic in the piano part. The lyrics are: "from me. Re - store un - to me the joy of Thy sal -".

- vation; and up - hold me, and up - hold me with Thy free spirit, and up -

Andantino.
- hold me with Thy free spirit. Then will I teach transgressors Thy

ways: and sinners shall be converted, and sinners shall be converted, con -

- verted unto Thee. Then will I teach transgressors Thy ways; and

sin - ners shall be con-vert - ed, con-vert - ed un - to Thee.

31 The sacrifices of God are a broken spirit.

Psalm li. 17.

J. B. CALKIN.

Andantino. (♩ = 88.)

p

The sac - ri - fi - ces of God are a broken spir - it: a

p

broken heart, and a contrite heart, O God, Thou wilt not des - pise, Thou

brok - en and a contrite heart Thou wilt . . . not des - pise, Thou

Thou wilt . . . not des - pise, Thou

. . . . wilt not des - pise.

. . . . wilt not des - pise. The . . sac - ri - fi - ces of

wilt not des - pise.

Gt. p

Ped.

a broken heart, and a contrite heart, O

God are a broken spir - it, a brok - en and a contrite heart, O

Sw. *Without Ped.* *Ped.*

God, Thou wilt not des - pise, Thou wilt not, Thou wilt not des - pise. *rall. e dim.*

God, O . . God, . . Thou wilt . . not, Thou wilt not des - pise.

O God, Thou wilt not des - pise, . . Thou wilt not des - pise. *rall. e dim.*

Cast thy burden on the Lord.

Psalm lv. 22.

W. B. BRADBURY.

Poco adagio.

p Cast thy burden on the Lord, cast thy burden on the Lord, thy

p Cast thy burden on the Lord,

cres. *p* bur - den on the Lord, cast thy bur - den on the Lord, and

cres. *p*

cres. *f* He shall sus - tain thee, and strengthen thee, and com - fort thee,

cres. *f*

mf *dim.* *mf* He shall sus - tain thee, and com - fort thee, He shall sus -

mf *dim.* *mf*

dim.

- tain thee, and com - fort thee, He shall sus - tain thee,

dim.

p

He shall comfort thee: Cast thy bur - den on the Lord,

p

cast thy bur - den on the Lord, He shall sus - tain thee,

He shall comfort thee: Cast thy bur - den on the Lord.

Cast thy burden upon the Lord.

Psalms lv. 22; xvi. 8; cviii. 4; xxv. 3.

MENDELSSOHN.

From the oratorio of "Elijah."

Adagio. (♩ = 52.)

pp Cast thy bur - den up - on the Lord,

Adagio. (♩ = 52.)

pp sempre legato.

and He shall sus - tain . . thee; He nev - er will suf - fer the

cres.

cres.

He is at thy right hand.

p

right - eous to fall. He . . is at thy right hand. Thy

He is at thy right hand.

pp

CAST THY BURDEN UPON THE LORD.

[No. 33.]

mer - cy, Lord, is great, and far a - bove the

heavens. Let none be made a - sha - med that

wait up - on . Thee.

cres.

p

dim.

p

cres.

dim.

pp

(77)

34 Praise waiteth for Thee, O God, in Zion.

Psalm lxx. 1, 11, 13 ; lxxvi. 8.

J. Goss.

Allegro.

f

Praise waiteth for Thee, O God, in Si-on : and un-to Thee shall the

f

This system contains the first two lines of the hymn. It features a treble and bass staff in G major (one sharp) and 4/4 time. The melody is in the treble staff, and the bass staff provides harmonic support. The first line of music is marked with a forte (*f*) dynamic. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

vow, shall the vow be per-formed. Thou crownest the year with Thy

This system contains the third and fourth lines of the hymn. The musical notation continues on the treble and bass staves. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

goodness, Thou crownest the year with Thy goodness ; and Thy paths drop

This system contains the fifth and sixth lines of the hymn. The musical notation continues on the treble and bass staves. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

fatness, Thy paths drop fatness. The pastures are cloth-ed with

This system contains the seventh and eighth lines of the hymn. The musical notation continues on the treble and bass staves. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

By permission of the Proprietors of Congregational Church Music.

flocks; the valleys al - so are cover'd o - ver with corn; they

shout for joy, . . . they al - so sing, they

Quicker.
shout for joy, they al - so sing. O bless our God, ye

peo - ple, and make the voice of His praise to be heard: bless our

God, bless our God, and make the voice of His praise to be heard.

35 Praise waiteth for Thee, O God, in Zion.

Psalm lxxv. 1, 2.

C. DARTON.

Moderato. (♩ = 120.)

mf Praise waiteth for Thee, O God, in Zion, and unto Thee shall the

mf

vow be perform'd, praise waiteth for Thee, O God, in Si-on,

and un-to Thee . . . shall the vow,

and un-to Thee, un-to Thee shall the vow, the vow be per-form'd.

and un-to Thee, . . to Thee shall the vow,

and un-to Thee . . . shall the vow,

ALL VOICES IN UNISON.

Slower.

p O Thou that hear-est prayer, . . O Thou that hear-est

HARMONY.

mf prayer, . . un-to Thee, . . un-to Thee . . shall all flesh

mf

From *The Bristol Anthem Book*, by permission of Mr. W. Crofton Hemmons, Bristol.

PRAISE WAITETH FOR THEE, O GOD, IN SION. [No. 35.]

cres.

come, . . un-to Thee, . . un-to Thee . . shall all flesh

cres.

rall.

come, . . un-to Thee shall all flesh . . come. . .

rall.

Tempo primo.

f Praise waiteth for Thee, O God, in Sion, and unto Thee shall the

f

vow be perform'd, praise waiteth for Thee, O God, in Sion,

and un-to Thee . . . shall the vow, *rall.*

and un-to Thee, un-to Thee shall the vow, the vow be per-form'd.

and un-to Thee . . . shall the vow,

rall.

☉ Thou that hearest prayer.

Psalm lxxv. 2.

T. HASTINGS.

Moderato.

mf O Thou that hearest prayer, O Thou that hearest prayer, unto Thee, unto

mf

Thee, unto Thee shall all flesh come; unto Thee, unto Thee shall all flesh come.

O Thou that hearest prayer, O Thou that hearest prayer, unto Thee, unto

Thee shall all flesh come. O Thou that hearest prayer, unto Thee, . . . unto

Thee shall all flesh come, unto Thee shall all . . . flesh . . . come.

Psalms lxxvii.

(DEUS MISEREATUR.)

E. BUNNETT.

Softly and slowly. (♩ = 66.)

Sw. *p*

The piano introduction is in G major (three sharps) and 3/2 time. It consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Softly and slowly' with a quarter note equal to 66 beats per minute.

ALL VOICES IN UNISON.

pp God be mer - ci - ful unto us, and bless us; and show us the

The vocal entry is in G major and 3/2 time. It features a single melodic line for all voices in unison. The lyrics are 'God be mer - ci - ful unto us, and bless us; and show us the'. The dynamics are marked 'pp' (pianissimo).

p light of His countenance, and be merciful un - to . . us.

The vocal melody continues with the lyrics 'light of His countenance, and be merciful un - to . . us.' The dynamics are marked 'p' (piano). The piano accompaniment continues with chords and moving lines.

HARMONY.

Con moto.

mf That Thy way may be known upon earth, Thy sav - ing health a -

The harmony section is in G major and 4/2 time. It features a single melodic line for all voices in unison. The lyrics are 'That Thy way may be known upon earth, Thy sav - ing health a -'. The dynamics are marked 'mf' (mezzo-forte).

Con moto.

Ch. mf

The harmony section continues with the lyrics 'That Thy way may be known upon earth, Thy sav - ing health a -'. The dynamics are marked 'Ch. mf' (Chorus mezzo-forte).

mong all nations. Let the people praise Thee, praise Thee, O

ff Gt.

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The bottom staff is a piano accompaniment in bass clef. The lyrics 'mong all nations. Let the people praise Thee, praise Thee, O' are written below the vocal staff. The piano part includes the marking '*ff Gt.*'.

God : yea, let all the . . peo - ple . . praise Thee.

This system contains the next two staves of music. The vocal line continues with the lyrics 'God : yea, let all the . . peo - ple . . praise Thee.' The piano accompaniment continues with the same key signature and time signature.

O . . let the na - tions re - joice and be glad : for Thou shalt

Sw.

This system contains the final two staves of music on the page. The vocal line concludes with the lyrics 'O . . let the na - tions re - joice and be glad : for Thou shalt'. The piano accompaniment includes the marking '*Sw.*' (Swell).

judge, shalt judge the folk . . . righteously, and gov - ern the

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef with the same key signature. The time signature is 3/4. The lyrics are written below the vocal staff.

na - tions up - on . . . earth. Let the people praise Thee, praise Thee, O

ff

Gt.

This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment features a forte (*ff*) dynamic marking and a grand staff section marked *Gt.* (Grand). The lyrics are written below the vocal staff.

God ; yea, let all . . . the . . . peo - ple . . . praise Thee.

This system contains the final two staves of music. The vocal line concludes with the lyrics. The piano accompaniment continues with the same key signature and time signature. The lyrics are written below the vocal staff.

mf Then shall the earth bring forth . . her in - crease ; and

mf

Ch.

This system features a vocal melody in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The vocal line begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment includes a choral part marked *Ch.*

God, even our own . . God, shall give us His bless - ing.

This system continues the vocal melody and piano accompaniment. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff. The key signature remains three sharps.

Slowly. *pp* God shall bless us, . . God shall bless us ; and all . . the . .

pp *cres.*

Without Organ.

This system introduces a *Slowly.* tempo marking. The vocal line begins with a pianissimo (*pp*) dynamic. The piano accompaniment also starts at *pp* and includes a crescendo (*cres.*) marking. The instruction *Without Organ.* is written below the piano part.

ends of the world shall fear, . . shall fear . . Him.

dim. *pp* *dim.* *pp*

This system concludes the piece. The vocal line features a decrescendo (*dim.*) and then returns to pianissimo (*pp*). The piano accompaniment also includes decrescendo (*dim.*) and pianissimo (*pp*) markings.

a tempo.

ff

Glory be to the Father, and to . . . the Son, and to . . . the

ff

a tempo.

ff

Organ.

Ho - ly . . . Ghost; As it was in the be - ginning, is now, and ever

shall be; . . . world without end. . . . A - - men.

rall.

rall.

rall.

Psalm lxvii.

(DEUS MISEREATUR.)

F. TOZER.

Moderato. ($\text{♩} = 88.$)

mf God be mer - ci - ful un - to us, and bless us, and shew us the

light of His coun - te - nance, and be mer - ci - ful, be

Quicker. ($\text{♩} = 116.$)

mf mer - ci - ful un - to us. That Thy way may be known up

- on earth, Thy sa - ving health a - mong all . . na -

a tempo. - tions. Let the people praise Thee, O God; yea, let all the people

a tempo. Let the people praise Thee, O God; yea, let all the people

praise Thee, O let the nations rejoice and be glad, for Thou shalt

This system contains the first two staves of the musical score. The top staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and ending with a half note G5. The bottom staff is a piano accompaniment in G major, starting with a half note G3, followed by quarter notes A3, B3, C4, D4, E4, F#4, G4, and ending with a half note G4. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

judge the folk righteous-ly, . . and govern the nations up-on earth. Let the

This system contains the next two staves. The vocal line continues with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and ends with a half note G5. The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal melody.

peo-ple praise Thee, O God; . . yea, let all the peo-ple praise Thee.

This system contains the final two staves of the piece. The vocal line concludes with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and ends with a half note G5. The piano accompaniment concludes with the same rhythmic pattern. The word "rall." is written above the final notes of both staves, indicating a deceleration.

Moderato. ($\text{♩} = 100.$)

mf

Then shall the earth bring forth her in - crease: and God, even our

mf

own God, shall give us His bless-ing... God shall bless us; and

all the ends of the world . . shall fear Him, shall fear Him.

Allegro.

f

Glo - ry be to the Fa - ther, and to the Son, . . and to the

f

Glo - ry be to the Fa - ther, and to the Son, and to the

Allegro. ($\text{♩} = 116.$)

f

Glo - ry be to the Fa - ther, and to the Son, and to the

Ho - ly Ghost ; As it was in the be -

gin - ning, is now, and ev - er shall be, is now, and ev - er
now, and ev - er shall be, is now, and ev - er shall be : world with -

shall be : world with - out . . . end. A - men.
- out end, world with - out end. A - men.

* C may be sung instead of G.

39 Let the people praise Thee, O God.

Psalm lxxvii. 5—7.

T. HASTINGS.

Allegro.

f Let the people praise Thee, O . . God ; let the people

praise Thee, O . . God ; let the people praise Thee, let the people

praise Thee, let all, let all the peo - ple praise Thee.

mf Then shall the earth yield her increase, then shall the earth yield her

mf

increase; and God, e-ven our own God, shall bless . . us.

God shall bless . . . us.

God shall bless us, God shall bless . . us; and

all the ends of the earth shall fear, shall fear . . Him,

all the ends of the earth shall fear, shall fear . . Him.

Thou shalt guide me.

Psalm lxxiii. 24—26.

J. BARNEY.

Moderato.

Thou shalt guide me, shalt guide me with Thy coun - sel, Thou shalt

p *cres.*

guide me with Thy coun - sel, . . Thou shalt guide me, shalt

dim. *p* *dim.* *p*

guide me with Thy coun - sel, shalt guide me, guide me,

guide me with Thy coun - sel, and af - terward re - ceive me to

cres. *cres.*

glo - ry, and af - terward re - ceive me to glo - ry.

dim. *dim.*

THOU SHALT GUIDE ME.

[No. 40.]

ALL VOICES IN UNISON.

Whom have I in heav'n but Thee, whom have I in heav'n but

mf *p* *mf* *p*

This system contains the first two staves of music. The vocal staff (treble clef) begins with a melody in G minor, marked *mf*, then *p*, then *mf*, and finally *p*. The piano accompaniment (grand staff) provides harmonic support, with the left hand playing a steady bass line and the right hand playing chords and moving lines. The lyrics are 'Whom have I in heav'n but Thee, whom have I in heav'n but'.

Thee? and there is none up-on earth, none up-on

cres. *cres.*

This system contains the next two staves. The vocal staff continues the melody, marked *cres.* (crescendo). The piano accompaniment also features a *cres.* marking. The lyrics are 'Thee? and there is none up-on earth, none up-on'.

earth that I de - sire be - side Thee, none up-on

dim. *p* *dim.* *p*

This system contains the next two staves. The vocal staff has a *dim.* (diminuendo) marking followed by a *p* (piano) marking. The piano accompaniment also has *dim.* and *p* markings. The lyrics are 'earth that I de - sire be - side Thee, none up-on'.

earth, none up-on earth, there is none I de -

cres. *mf* *dim.* *cres.* *mf* *dim.*

This system contains the final two staves. The vocal staff has a *cres.* marking, followed by *mf* and *dim.* markings. The piano accompaniment also has *cres.*, *mf*, and *dim.* markings. The lyrics are 'earth, none up-on earth, there is none I de -'.

THOU SHALT GUIDE ME.

SOPRANOS & ALTOS. BASSES & TENORS. SOPRANOS & ALTOS. *dim.*

sire beside Thee, none, none, none beside Thee. . .

Thou shalt guide me, shalt guidemewithThy counsel, and af - ter - ward re -
shalt guide me, . . .

ceive me to glo - ry, and afterward re - ceive me to glo - ry.
. . . shalt guide me,

SOPRANOS & ALTOS. *cres.*
p My flesh and my heart faileth, my flesh and my heart faileth :
Sw. p *cres.*

FULL.

but God is the strength of my heart, and my portion for ev - er.

SOPRANOS.

cres.

My flesh and my heart faileth, my flesh and my heart faileth :

FULL.

dim.

but God is the strength of my heart, and my portion for

dim.

p

pp

ev - er, . . my por - tion for ev - er, for ev - er.

41 how amiable are Thy dwellings.

Psalm lxxxiv. 1-4.

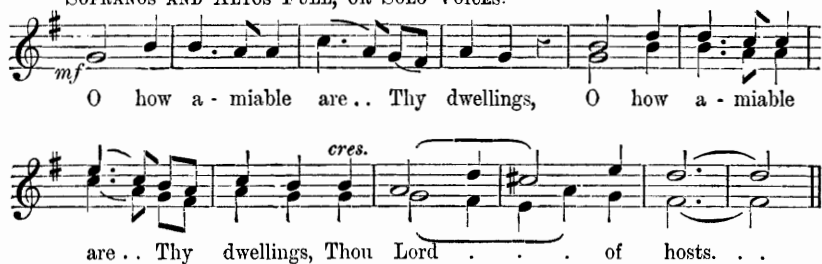
C. SIMPER.

Andante.



The piano introduction consists of two systems of music. The first system is marked *mf* and features a treble and bass staff in G major, 3/4 time. The melody in the treble staff is composed of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with longer note values. The second system continues the piece with similar melodic and harmonic patterns.

SOPRANOS AND ALTOS FULL, OR SOLO VOICES.



The vocal entry is marked *mf* and is written for Sopranos and Altos. It begins with the lyrics "O how a-miable are.. Thy dwellings, O how a-miable are.. Thy dwellings, Thou Lord . . . of hosts. . .". The music is in G major, 3/4 time, and includes a *cres.* (crescendo) marking over the final phrase.

CHORUS, OR QUARTET.



The chorus or quartet entry is marked *mp* and is written for four voices. It begins with the lyrics "My soul longeth, yea, e-ven fainteth for the courts of the Lord: . . my heart and my flesh cri-eth out for the". The music is in G major, 3/4 time, and features a steady harmonic accompaniment in the bass staff.

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First system of the musical score. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The key signature has two sharps (F# and C#). The tempo/mood is marked *p* (piano). The lyrics are: "liv - ing God. . . O how a - miable, O how".

Second system of the musical score. The vocal line and piano accompaniment continue. The tempo/mood is marked *mf* (mezzo-forte). The lyrics are: "a - miable, O . . how a - miable are . . Thy dwellings, Thou".

Third system of the musical score. The vocal line and piano accompaniment continue. The tempo/mood is marked *f* (forte). The lyrics are: "Lord of hosts, . . Thou Lord . . of hosts. . .".

ALL THE SOPRANOS, OR SOPRANO SOLO.

Fourth system of the musical score. The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The tempo/mood is marked *dolce.* (dolce) and *mf* (mezzo-forte). The lyrics are: "Yea, the sparrow hath found an house, and the swallow a nest for her -".

Fifth system of the musical score. The vocal line and piano accompaniment continue. The tempo/mood is marked *p* (piano). The lyrics are: "self, . . where she may lay her young, . . where she may".

lay her young, . . e - ven Thine al - tars, O

mf

mf

This system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a half note 'lay', followed by a quarter note 'her', a half note 'young', a quarter rest, and then a half note 'e', a quarter note 'ven', a half note 'Thine', a quarter note 'al', a quarter note 'tars', and a half note 'O'. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A mezzo-forte (*mf*) dynamic marking is placed above the vocal line and below the piano accompaniment.

Lord of hosts, e - ven Thine al - tars, O Lord of

cres.

cres.

This system continues the vocal and piano parts. The vocal line has a half note 'Lord', a quarter note 'of', a half note 'hosts', a quarter rest, a half note 'e', a quarter note 'ven', a half note 'Thine', a quarter note 'al', a quarter note 'tars', a half note 'O', and a half note 'Lord'. The piano accompaniment continues with similar rhythmic patterns. Crescendo markings (*cres.*) are placed above the vocal line and below the piano accompaniment.

hosts, my King and my God, . . my King

f *ff*

f *ff*

This system features a more intense musical texture. The vocal line has a half note 'hosts', a quarter note 'my', a half note 'King', a quarter rest, a half note 'and', a quarter note 'my', a half note 'God', a quarter rest, and a half note 'my', a quarter note 'King'. The piano accompaniment becomes more complex with chords and moving lines. Dynamic markings of *f* (forte) and *ff* (fortissimo) are used in both parts.

and my God. . .

rall. *a tempo.* *rall.*

mf

This system concludes the piece. The vocal line has a half note 'and', a quarter note 'my', a half note 'God', followed by a quarter rest and a half rest. The piano accompaniment features a series of chords and moving lines. The tempo markings *rall.* (rallentando), *a tempo.* (return to tempo), and *rall.* are indicated. A mezzo-forte (*mf*) dynamic marking is also present.

O HOW AMIABLE ARE THY DWELLINGS.

[No. 41.]

Allegro moderato.

f

Blessed are they that dwell in Thy house, blessed are they that

dwell in Thy house, blessed are they, blessed are they, blessed are

mf SOPRANOS AND TENORS.

they . . that dwell in Thy house : they will be al - way prais - ing Thee,

mf

FULL.

f *ff*

they will be al - way praising Thee, praising Thee, praising Thee,

f *ff*

they will be al - way prais - ing Thee. . . A - men.

Psalm lxxxvi. 1, 6, 11, 12.

A. E. GRELL

Slowly.

Bow down Thine ear, bow down Thine ear, O Lord, hear me,

p

This system consists of a treble and bass staff in 4/4 time. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a dynamic marking of *p*. The melody is composed of half and quarter notes. The bass staff begins with a bass clef and a dynamic marking of *p*. The accompaniment consists of chords and single notes.

bow down Thine ear, O Lord, hear me, O Lord, hear me; for

This system continues the melody and accompaniment from the first system. The treble staff continues with half and quarter notes, and the bass staff continues with chords and single notes.

I am poor, am poor and need - y, am poor and need - y. Give

This system continues the melody and accompaniment. The treble staff includes some eighth notes and rests, while the bass staff continues with chords and single notes.

ear, O Lord, un - to my prayer; and at - tend to the voice of my

This system concludes the piece. The treble staff ends with a final chord, and the bass staff continues with chords and single notes.

sup - pli - ca - tions. Teach me Thy way, O Lord; I will walk in Thy

truth; u - nite my heart, u - nite my heart to fear Thy name.

Faster.

I will praise Thee, O Lord my God, with all my heart:

and I will glo - ri - fy Thy name, will glo - ri - fy Thy name for

for ev - - - er - - - more. A - men.

ev - er - more, for ev - er, ev - er - more. A - men.

for ev - - - er - - - more. A - men.

43 Comfort, O Lord, the soul of Thy servant.

Psalm lxxxvi. 4.

W. CROTCH.
Arranged by J. GOSS.

Andante. (♩ = 62.)

Sw. p *cres.* *dim.* *p* Com - fort, O

the soul of Thy ser - vant,

Lord, the soul of . . . Thy ser - vant, for un - to

com - fort, O . . .

Thee do I lift up my soul: com - fort, O

com - fort, O

Lord, the soul . . . of Thy ser - vant,

Lord, the soul of . . . Thy ser - vant, for un - to

Lord, the soul . . . of Thy ser - vant,

Thee do I lift up my soul: com - fort, O Lord, the

mf com-*fort*, O Lord, the

soul of Thy ser - vant, for un - to Thee do I

soul of Thy ser - vant, *f*

lift up my soul, do I lift up my soul: com fort, O

p

Lord, . . the soul of Thy ser - vant, for un - to Thee do I . . .

f

lift up my soul, do I lift up my . . soul.

dim - in - u - en - do.

44 Whoso dwelleth under the defence.

Psalm xci. 1, 4.

Andante sostenuto ($\text{♩} = 69$).

W. GRIFFITH.

The piano introduction is in B-flat major, 4/2 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked *Andante sostenuto* with a quarter note equal to 69 beats. Dynamics include *mp* (mezzo-piano) and *poco rall.* (poco rallentando).

mf a tempo.

The first vocal line is in B-flat major, 4/2 time, marked *mf a tempo.* The melody consists of eighth and sixteenth notes.

Who - so dwell - eth under the de - fence, under the defence of the

The second vocal line continues the melody in B-flat major, 4/2 time, marked *mf*.

Who - so dwell - eth under the defence, under the de - fence of the

The third vocal line continues the melody in B-flat major, 4/2 time, marked *mf*.

Who - so dwell - eth under the de - fence, under the de - fence of the

The fourth vocal line continues the melody in B-flat major, 4/2 time, marked *mf*.

Who - so dwell - eth under the defence, under the defence of the

a tempo.

The piano accompaniment for the final line is in B-flat major, 4/2 time, marked *mf*. It features a steady eighth-note accompaniment in the left hand and a melody of eighth and sixteenth notes in the right hand.

By permission of Messrs. James Broadbent and Son, Ltd., Leeds.

most High, shall a-bide under the shadow of the Al-might-y,

most High,

most High, shall abide under the shadow

most High, shall a -

mp *mf*

Without Ped. Ped.

Detailed description: This system contains the first four staves of the musical score. The first three staves are vocal parts (Soprano, Alto, and Tenor) in G major, 4/4 time. The lyrics are: 'most High, shall a-bide under the shadow of the Al-might-y,' 'most High,' 'most High, shall abide under the shadow', and 'most High, shall a -'. The fourth staff is the piano accompaniment, starting with a mezzo-piano (*mp*) dynamic and ending with a mezzo-forte (*mf*) dynamic. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Pedal markings 'Without Ped.' and 'Ped.' are placed below the piano staff.

shall a - bide, . . . shall a - bide, . . . shall abide under the

shall abide under the shadow, the shadow of the Al -

of the Almight - y, shall . . . a - bide un . . .

- bide under the shadow of the Al - might - y, the shad - ow of

cres. *cres.* *cres.* *cres.* *cres.*

Detailed description: This system contains the next four staves of the musical score. The lyrics continue: 'shall a - bide, . . . shall a - bide, . . . shall abide under the', 'shall abide under the shadow, the shadow of the Al -', 'of the Almight - y, shall . . . a - bide un . . .', and '- bide under the shadow of the Al - might - y, the shad - ow of'. The piano accompaniment continues with a crescendo, marked with 'cres.' in five places. The dynamics range from mezzo-forte to fortissimo. The piano staff includes a 'Ped.' marking at the end of the system.

shad - ow of the Al - might - - - y.

- night - y, the Al - might - - - y.

- - der the shad - ow of the Al-might - y.

the Al - might - - - - - y.

The first system of the musical score is for the song 'Whoso dwelleth under the defence'. It consists of four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, while the piano is in grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'shad - ow of the Al - might - - - y. - night - y, the Al - might - - - y. - - der the shad - ow of the Al-might - y. the Al - might - - - - - y.' The word 'dim.' (diminuendo) is written above the first and third vocal staves. The piano accompaniment features a steady bass line and chords in the right hand.

He shall defend thee under His wings, His faithfulness and truth shall

mp He shall de - fend . . thee under His wings, His

mp He shall de - fend . . thee under His wings, His

mp He shall de - fend thee under His wings, His faith - ful -

The second system of the musical score continues the song. It consists of four vocal staves and a piano accompaniment. The lyrics are: 'He shall defend thee under His wings, His faithfulness and truth shall' followed by three staves of 'He shall de - fend . . thee under His wings, His' and 'He shall de - fend thee under His wings, His faith - ful -'. The piano accompaniment continues with a steady bass line and chords in the right hand. The dynamic marking *mp* (mezzo-piano) is present on the first three vocal staves.

be thy shield and buck - ler, His faithfulness and truth shall
 faith - ful - ness and truth shall be thy
 faith - ful - ness and truth shall be thy
 - ness and truth shall be thy . . shield and

The first system consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) in G minor, 4/4 time. The fifth staff is the piano accompaniment. The lyrics are: "be thy shield and buck - ler, His faithfulness and truth shall faith - ful - ness and truth shall be thy faith - ful - ness and truth shall be thy . . shield and".

cres. *rall. e dim. mf a tempo.*
 be thy shield and buck - ler. Who - so dwell - eth under the de - fence,
rall. e dim. mf a tempo.
 shield and buck - ler. Who - so dwelleth under the defence,
rall. e dim. mf a tempo.
 shield and buck - ler. Who - so dwelleth under the de - fence,
rall. e dim. mf a tempo.
 buck - - ler. Who - so dwelleth under the defence,

The second system consists of five staves. The top four staves are vocal parts. The fifth staff is the piano accompaniment. The lyrics are: "be thy shield and buck - ler. Who - so dwell - eth under the de - fence, shield and buck - ler. Who - so dwelleth under the defence, shield and buck - ler. Who - so dwelleth under the de - fence, buck - - ler. Who - so dwelleth under the defence,". The tempo markings *cres.*, *rall. e dim.*, and *mf a tempo.* are placed above the first and third vocal staves.

under the defence of the most High, shall a-bide under the shadow, a -
 under the defence of the most .. High, shall a - bid .. un - der the
 under the defence of the most .. High, shall a - bid .. un - der the
 under the defence of the most High, shall a - bid .. un - der the

bide un - der the shad - ow .. of the Al - might - - y.
 shad - ow .. of the Al - might - - y.
 shad - ow .. of the Al - might - - y.
 shad - ow, the shad - ow .. of the Al - might - - y.

Psalm xcv. 6, 7.

R. HORNER.

Not too quickly.

First system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment (bass clef) starts with a half note G3, followed by quarter notes A3, B3, and C4. The lyrics 'O come, let us wor - ship, let us wor-ship and bow' are written below the vocal line. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Second system of the musical score. The vocal line continues with half notes D5 and E5, followed by quarter notes F5 and G5. The piano accompaniment continues with half notes G4 and A4, followed by quarter notes B4 and C5. The lyrics 'down, . . let us kneel be - fore the.. Lord our Mak -' are written below the vocal line. Dynamics include *mf* and *f*.

Third system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a half note G3, followed by quarter notes A3, B3, and C4. The lyrics '- er. For He is our God, for He is our' are written below the vocal line. Dynamics include *p* (piano) and *f* (forte).

Fourth system of the musical score. The vocal line continues with half notes D5 and E5, followed by quarter notes F5 and G5. The piano accompaniment continues with half notes G4 and A4, followed by quarter notes B4 and C5. The lyrics 'God ; and we are the peo - ple, the peo - ple of His' are written below the vocal line. Dynamics include *p* and *f*.

pas - ture, and the sheep of His hand, and the sheep of His

This system consists of a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the bass staff provides harmonic support with chords and moving lines. The lyrics are written below the treble staff.

hand. *mf* O come, O come, let us wor - ship and bow

This system continues the melody and accompaniment. The dynamic marking *mf* (mezzo-forte) is placed above the treble staff at the beginning of the system and below the bass staff at the end of the system. The lyrics are written below the treble staff.

down, *f* O come, let us wor - ship, *p* O come, let us

This system continues the melody and accompaniment. The dynamic marking *f* (forte) is placed above the treble staff at the beginning of the system, and *p* (piano) is placed above the treble staff and below the bass staff at the end of the system. The lyrics are written below the treble staff.

kneel, O come, let us kneel be - fore the Lord our Mak - er. *rall. e dim.* *pp*

This system concludes the piece. The dynamic marking *rall. e dim.* (rallentando e diminuendo) is placed above the treble staff, and *pp* (pianissimo) is placed above the treble staff and below the bass staff at the end of the system. The lyrics are written below the treble staff.

46 Honour and majesty are before Him.

Psalm xvi. 6.

Quickly.

M. GREENE.

f Honour and maj-es-ty are be - fore Him, honour and maj-es-ty

are be - fore Him: strength and beau - ty, strength and beauty are
strength and beau - ty, beauty are
strength and beau - ty, beauty are

beau - ty are in His sanctu - a - ry.
in . . His sanc - tu - a - ry. Honour and maj-es-ty are be -
in . . His sanc - tu - a - ry.
in His sanc - tu - a - ry.

strength and beauty are in . . His sanctu - a - ry,
- fore Him: strength and beau - ty, strength and beau - ty are in . . His sanc - tu - a - ry,
strength and beau - ty,

strength and beauty are in . . His sanctu - a - ry.
strength and beau - ty, strength and beau - ty are in . . His sanc - tu - a - ry. A - men.
strength and beau - ty,

☉ worship the Lord.

Psalm xvi. 9, 10.

T. SMITH.

Moderato.

cres.

First system of the musical score. It consists of two staves in G major (one sharp) and 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The tempo is marked 'Moderato.' and the dynamics are 'mf' (mezzo-forte) and 'cres.' (crescendo). The lyrics are: 'O worship the Lord in the beau - ty of ho - liness, wor - ship the'.

Second system of the musical score. It continues the melody and accompaniment. The tempo remains 'Moderato.' and the dynamics are 'dim.' (diminuendo) and 'cres.' (crescendo). The lyrics are: 'Lord in the beauty of ho - liness : let the whole earth,'.

Third system of the musical score. It continues the melody and accompaniment. The tempo remains 'Moderato.' and the dynamics are 'f' (forte) and 'rall.' (rallentando). The lyrics are: 'let the whole earth, let the whole earth stand in awe of Him.'

Fourth system of the musical score. It continues the melody and accompaniment. The tempo is marked 'a tempo.' and the dynamics are 'p' (piano) and 'cres.' (crescendo). The lyrics are: 'Worship the Lord in the beau - ty of ho - liness, worship the Lord,'.

O WORSHIP THE LORD.

[No. 47.]

worship the Lord, worship the Lord in the beauty of ho - liness :

The image shows a musical score for the song "The Earth" from "The Nutcracker". It features two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line begins with a rest, followed by the lyrics "let the whole earth,". The piano accompaniment starts with a bass line that includes a triplet of eighth notes. The lyrics "let the whole earth," are repeated under the second staff. The score includes various musical notations such as rests, eighth notes, and triplets, with dynamic markings like *mf* and *f*.

let the whole earth, let the whole earth stand in awe of Him.

Musical score for the hymn "Tell it out among the heathen." The score is written for two parts: a vocal part (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#), and the time signature is 4/4. The vocal part begins with a rest, followed by the lyrics "Tell it" with a forte (f) dynamic. The piano accompaniment begins with a rest, followed by the lyrics "Tell it out among the heathen, out among the heathen," with a forte (f) dynamic. The tempo is marked "Quicker." The score is divided into two systems. The first system contains the first two measures of each part. The second system contains the next two measures. The vocal part ends with a final note on the word "heathen." The piano accompaniment ends with a final note on the word "heathen."

Tell it
 Tell it out among the heathen,
 Tell it out among the heathen, out among the heathen,

out among the heathen, tell it out, tell it out among the

heathen, that the Lord, the Lord is King, tell it out, tell it out among the

heathen, tell it out among the heathen, that the

tell it out,

Lord, the Lord is King, tell it out, tell it out, tell it

out, tell it out among the heathen that the Lord, the Lord is

King, tell it out among the heathen that the Lord is King.

rall. e cres.

☉ worship the Lord.

Psalms xvi. 9 ; lxviii. 4.

G. J. ELVEY.

Moderato. (♩ = 80.)

p wor - ship,
O worship the Lord in the beauty of ho - liness, O worship, wor - ship the
p O worship,

ship the Lord in the beau - ty of holiness: let the whole earth stand in
Lord
wor - ship the Lord *f*

awe, in awe of Him, let the whole earth stand in awe, in awe of Him. O
in awe of Him.

O . . worship the Lord,
wor - ship, worship the Lord, O worship the Lord in the beauty of
O . . worship the Lord,

f holiness: let the whole earth stand in awe, in awe of Him, stand in
f *p*

awe of Him, let the whole earth stand in awe, stand in awe of

This system features a treble and bass staff with a key signature of one sharp (F#). The melody is in the treble staff, and the accompaniment is in the bass staff. The tempo is marked with a forte 'f' dynamic.

Him, let the whole earth stand in awe, in awe of Him. . .

This system continues the melody and accompaniment from the first system. It includes a piano 'p' dynamic marking at the beginning of the second staff.

(♩ = 84.)
O sing un-to God, sing praises to His name, and re-joyce, re -

and re-joyce, and re -

This system introduces a new tempo of 84 beats per minute, indicated by the note value in parentheses. The key signature changes to two sharps (F# and C#). The tempo is marked with a forte 'f' dynamic.

joyce be - fore Him. O sing unto God, O sing unto God, sing, sing, sing . . unto

joyce be - fore Him, O sing unto God, sing, sing, sing . .

This system continues the melody and accompaniment. The tempo remains at 84 beats per minute.

God, sing . . unto God, sing . . unto God,

sing unto God, sing . . unto God, unto God, sing praises to His

sing, sing unto God, sing unto God,

This system concludes the piece with the same melody and accompaniment. The tempo remains at 84 beats per minute.

O WORSHIP THE LORD.

[No. 48.]

and re - jice, . . . re - jice, . . . re -

name, and re - jice, . . . and re - jice, re -

- jice, re - jice, . . . re-joyce, re - jice, . . .

- jice, re - jice, and re - jice, re-joyce, re-joyce, re -

re - jice, re - jice, re - jice, re -

and re - jice, . . . re-joyce, re - jice, re -

. . rejoice, rejoice, re - jice, . . and rejoice, sing, . . and re -

- jice, re-joyce, re-joyce, re-joyce, re-joyce, re-joyce, sing,

- jice, re-joyce, re-joyce, re-joyce, re-joyce, re-joyce, . . re - jice, sing,

- jice, re-joyce, re-joyce, re-joyce, and . . re - jice, sing, . .

- jice, and re - jice be - fore Him,

sing, and re - jice be - fore . . Him, O sing unto God, sing praises to His

name, and rejoice, re - jice be - fore Him, re - jice be - fore . . Him. . .

be joyful in the Lord.

Psaln c.

(JUBILATE DEO.)

S. S. WESLEY.

(♩ = 108.)

O be joyful in the Lord, ^{all.} all ye lands: serve the Lord with

Be ye sure that the

gladness, and come before His presence . . with a song. Be ye sure that the

Lord He . . is God:

Lord He is God: it is He that hath made us, and not we our -

- selves; we are His . . people, and the sheep of His pas - ture. O go your

way in - to His gates with thanksgiv - ing, and in - to His courts with

praise: be thankful un-to Him, and speak good of His name. For the Lord is

gracious, His mer-cy is ev - er - last - ing; and His truth en - dureth from

gen - er - a - tion to gen - er - a - tion. Glory be to the Father,

and to the Son, and to the Ho - ly Ghost; As it was in the be -

is now, and ever shall be: world with-out end. A - men.
- ginning, is . . now, and ev - er shall be: world with-out end. A - men.

Psalm c.

(JUBILATE DEO.)

G. M. GARRETT.

Maestoso.

f O be joyful in the Lord, all ye lands: serve the Lord with

Maestoso. (♩ = 120.)

f Gt. to Prin., Sw. Reeds coupd.

Ped.

gladness, and come before His presence with a song. Be ye

cres.

sure that the Lord He is God: . . . it is He that hath made us,

and not we our - selves ; we are His people, we are His people,

Sw.

without Ped.

Detailed description: This system contains the first two staves of music. The vocal staves (treble and bass clef) have a key signature of one flat and a common time signature. The lyrics are 'and not we our - selves ; we are His people, we are His people,'. The piano accompaniment (grand staff) features a 'Sw.' (Swell) marking and a 'without Ped.' (without Pedal) instruction. The piano part includes chords and moving lines in both hands.

mf

and the sheep of His pas - ture, and the sheep of His

mf

Ped. *Ped.*

Detailed description: This system contains the next two staves of music. The vocal staves continue with the lyrics 'and the sheep of His pas - ture, and the sheep of His'. The piano accompaniment includes 'mf' (mezzo-forte) markings and 'Ped.' (Pedal) markings. The piano part continues with chords and moving lines in both hands.

Slowly, and with much firmness.

pas - ture. O go your way into His gates with thanksgiving, and

f

(♩ = 60.)

Gt.

Detailed description: This system contains the final two staves of music. The vocal staves begin with the tempo instruction 'Slowly, and with much firmness.' and the lyrics 'pas - ture. O go your way into His gates with thanksgiving, and'. The piano accompaniment includes a 'f' (forte) marking, a tempo marking '(♩ = 60.)', and a 'Gt.' (Great) marking. The piano part includes chords and moving lines in both hands.

in - to His courts, His courts with praise: be thank - ful . . un - to Him, be

This system contains the first two staves of the musical score. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are written below the vocal staff.

thank - ful . . un - to Him, and speak good of His name.

This system contains the next two staves. It includes the vocal melody and piano accompaniment. The lyrics continue below the vocal staff. There are 'cres.' (crescendo) markings above the vocal staff and below the piano staff.

For . the Lord, the Lord is . . gracious, His mer - cy is ev - er -

This system contains the final two staves of the musical score. It includes the vocal melody and piano accompaniment. The lyrics continue below the vocal staff. There is a 'ff' (fortissimo) marking below the piano staff.

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "last ing: . . . and His truth en - dur - eth, His truth en -". The piano part includes a *Sv.* (Sustained) marking.

Second system of the musical score. The vocal line continues with the lyrics: "dur - eth . . from gener - a - tion to gen - er - a - tion." The piano accompaniment includes a *dim.* (diminuendo) marking. The system concludes with a double bar line and a 3/2 time signature change.

Third system of the musical score. It begins with the tempo marking *Vivace.* and a forte *f* dynamic. The vocal line has the lyrics: "Glo - ry be to the Fa - ther, and to the Son,". The piano accompaniment also features a forte *f* dynamic.

Fourth system of the musical score. It begins with the tempo marking *Vivace.* and a note value of 132, indicating a quarter note equals 132 beats. The piano accompaniment starts with a forte *f* dynamic. The system concludes with a double bar line and a 3/2 time signature change.

and to the Ho - ly Ghost; As it

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat). The vocal line begins with a half note 'and', followed by quarter notes 'to', 'the', and 'Ho - ly'. There is a half rest, then a dotted half note 'Ghost;', followed by a half rest and a half note 'As'. The piano accompaniment consists of chords and moving lines in both hands, with a 'cres.' (crescendo) marking over the final measures.

was in the be - ginning, is now, and ev - er shall be, . . ev - er

The second system continues the vocal melody and piano accompaniment. The vocal line has eighth notes 'was' and 'in', a dotted quarter note 'the', eighth notes 'be - ginning,', a quarter note 'is', eighth notes 'now,', a quarter note 'and', eighth notes 'ev - er', a dotted quarter note 'shall', eighth notes 'be,', and a half note '. . ev - er'. The piano accompaniment includes a forte 'f' dynamic marking.

shall be: world without end. A . . . men. . .

The third system concludes the piece. It features a 'rall.' (rallentando) marking over the first measure and an 'Adagio.' marking over the second measure. The vocal line has a half note 'shall', a quarter note 'be:', eighth notes 'world' and 'without', a dotted half note 'end.', a half note 'A', a half rest, a dotted half note 'men.', and a half rest. The piano accompaniment includes 'rall.' and 'dim.' (diminuendo) markings.

51 My song shall be of mercy and judgment.

Psalm ci. 1, 2.

Adapted from J. CLARK by L. MASON.

Moderato.

f

My song shall be of mercy and judgment: unto Thee, O

f

Lord, unto Thee will I sing, unto Thee, O Lord, unto

p

Thee will I sing. O let me have un - der - standing in the

p

mf

way, the way of god - li - ness, O let me have un - der -

mf

- standing in the way, the way of god - li - ness. When wilt Thou

come un - to me? when wilt Thou come un - to me? I will

walk in my house with a per - fect heart, I will walk in my house with a

per - fect heart, will walk in my house with a per - fect heart.
per - fect heart, with a per - fect heart.

Bless the Lord, O my soul.

Psalm ciii. 1—3.

Brightly. (♩ = 104.)

E. J. HOPKINS.

Bless the Lord, . . O . . my soul : and all that is within me, bless His holy

name. Bless the Lord, . . O . . my soul, and for - get not, for - get not . .

and for - get not all . . His ben - e - fits :
all His bene - fits, and for - get not, and for - get not all His ben - e - fits :
all . . His ben - e - fits :
and for - get not all His ben - e - fits :

Smoothly.

Who for - giveth all thine in - i - quities ; who healeth all, all thy dis -

- eas - es ; who for - giv - eth all thine in - i - quities ; who healeth all,

all thy dis - eas - es, heal - eth all, . . all thy dis - eas - es. Bless the

f

Lord, . . O . . my soul : and all that is with - in me, bless His ho - ly

name, and all that is with - in me, bless His ho - ly name, and all that is with -

- in me, all that is with - in me, bless, bless His ho - ly name,

bless, bless His ho - ly name, His ho - ly, His ho - ly name. . .

Psalm civ. 13, 14, 24

W. SPINNEY.

Andante. SOPRANO. (SOLO *ad lib.*)

He wa - tereth the hills, the hills from a -

Andante. *p*

- bove; the earth is filled with the fruit of Thy works. He

wa - tereth the hills, the hills from a - bove; the earth is

filled with the fruit of Thy works. He bringeth forth

TENOR AND BASS.

He bringeth forth grass for the

grass for the cat-tle, green herb for the service of man.
cat - tle, and green herb for the ser-vice, the service of man.

QUARTET. *Unaccompanied (if possible).*

He wa - tereth the hills, the hills from a - bove; the earth is

filled with the fruit of Thy works. He wa - tereth the hills, the

hills from a - bove; the earth is filled with the fruit of Thy works.

HE WATERETH THE HILLS.

[No. 53.]

CHORUS.
Con spirito.

O Lord, how manifold are Thy works! in wisdom hast Thou made them all: the

earth is full, the earth is full, is full . . . of Thy riches.

O Lord, how manifold are Thy works! O Lord, how manifold

are Thy works! in wis - dom hast Thou made them all, in

musical score for the hymn "He Watereth the Hills". The score is written for four parts: Soprano, Alto, Tenor, and Bass, with a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The lyrics are: "wis - dom hast Thou made them all : the earth, the earth is full, . is full . of Thy riches. O Lord, how manifold are Thy works! in wis - dom hast Thou made them all : the". The piano accompaniment features a steady bass line and chords in the right hand.

wis - dom hast Thou made them all : the earth, the earth is full, . is

full . of Thy riches. O Lord, how manifold

are Thy works! in wis - dom hast Thou made them all : the

HE WATERETH THE HILLS.

[No. 53]

earth is full, the earth is full, is full . . of Thy

rich - es. A

- men, A - - men. . .

The musical score is written for voice and piano. The vocal part is in a single line with lyrics. The piano accompaniment consists of two staves (treble and bass clef). The key signature has one flat (B-flat). The tempo is marked 'f' (forte). The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are: 'earth is full, the earth is full, is full . . of Thy rich - es. A - - men, A - - men. . .'. The score is divided into four systems, each with a vocal line and a piano accompaniment.

54 O Lord, how manifold are Thy works.

Psalms civ. 24 ; lxxv. 13 ; ciii. 2.

J. BARNBY.

Moderato. *f*

O Lord, how man - i - fold, how manifold are Thy

Moderato. *f*

f *Gt.* *>*

works : in wis - dom, in wisdom hast Thou made . . them

works : in wisdom, wis - - - dom hast Thou made . . them

all : O Lord, how man - i - fold, how manifold are Thy

all : *f*

O LORD, HOW MANIFOLD ARE THY WORKS.

[No. 54.]

works :
works, Thy works : in wisdom hast Thou made them all, in wisdom hast Thou

works : in wisdom hast Thou made them all, in

This system consists of three staves. The top staff is a vocal line in G major (one sharp) and 4/4 time, with lyrics 'works : works, Thy works : in wisdom hast Thou made them all, in wisdom hast Thou'. The middle staff is a bass line with lyrics 'works : in wisdom hast Thou made them all, in'. The bottom staff is a grand piano accompaniment with lyrics 'works : in wisdom hast Thou made them all, in'.

the earth is full, the earth is full . . of Thy

made them all : the earth is full, . . . is full . . of Thy
made them all : . . . the earth is full, is full . . of Thy

wis - dom hast Thou made them all : the earth is full . . of Thy

This system continues the musical score. The top staff has lyrics 'the earth is full, the earth is full . . of Thy' and 'made them all : the earth is full, . . . is full . . of Thy'. The middle staff has lyrics 'made them all : . . . the earth is full, is full . . of Thy'. The bottom staff has lyrics 'wis - dom hast Thou made them all : the earth is full . . of Thy'.

rich - es. *mf*

rich - es. The valleys stand so thick with corn that they laugh and

rich - es.

Ch. Stopped Diap. & Flute.

This system concludes the piece. The top staff has lyrics 'rich - es.' and 'rich - es. The valleys stand so thick with corn that they laugh and'. The middle staff has lyrics 'rich - es.'. The bottom staff includes the instruction '*Ch. Stopped Diap. & Flute.*'.

First system of the musical score. It features a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). The vocal line begins with the lyrics "sing, they laugh and sing, they laugh and sing, they laugh and sing, they laugh and". The piano accompaniment consists of chords and single notes in both hands.

Second system of the musical score. The vocal line continues with the lyrics "the valleys stand so thick with corn, that they laugh and sing, they stand so thick with corn, that they laugh and they stand so thick with corn, that they laugh . .". The piano accompaniment continues with chords and single notes. The label "Gt. Diaps." is written below the piano part.

Third system of the musical score. The vocal line continues with the lyrics "sing, they laugh and sing. . . sing, they laugh and . . . and sing, they laugh . . and sing. . .". The piano accompaniment continues with chords and single notes. The label "Sw. Reeds." is written below the piano part.

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into three systems, each with a vocal line and a piano accompaniment. The lyrics are: "sing. O Lord, how manifold are Thy works: . . . in wisdom, in wisdom hast Thou made . . . them in wisdom, wisdom hast Thou made . . . them all: O Lord, how manifold are Thy". The piano accompaniment includes dynamic markings such as *f* (forte) and *Gl. f* (grandioso forte). The vocal line includes the word "sing." at the beginning of the first system. The piano accompaniment includes the word "Gl. f" at the beginning of the first system. The score is written for a voice and piano. The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score is divided into three systems, each with a vocal line and a piano accompaniment. The lyrics are: "sing. O Lord, how manifold are Thy works: . . . in wisdom, in wisdom hast Thou made . . . them in wisdom, wisdom hast Thou made . . . them all: O Lord, how manifold are Thy". The piano accompaniment includes dynamic markings such as *f* (forte) and *Gl. f* (grandioso forte). The vocal line includes the word "sing." at the beginning of the first system.

sing. O Lord, how manifold are Thy

works: . . . in wisdom, in wisdom hast Thou made . . . them

in wisdom, wisdom hast Thou made . . . them

all: O Lord, how manifold are Thy

works, Thy works : in wis-dom hast Thou made them all, in wis-dom hast Thou

in wis-dom hast Thou made them all, in

the earth is full, the earth is full . . of Thy

made them all : the earth is full, the earth is full, is full . . of Thy

wis-dom hast Thou made them all : the earth is full . . of Thy

rich - es.

rich - es. Praise the Lord, O my soul, Praise the Lord, O my

rich - es.

The musical score is written for a voice and piano. It consists of four systems of music. Each system has a vocal line with a treble and bass staff, and a piano accompaniment with a grand staff (treble and bass). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "soul, and for - get not all . . His ben - e - fits. Praise the Lord, O my soul, praise the Lord, O my soul, and for - get not all . . His ben - e - fits. Praise the Lord, praise the Lord." The piano accompaniment features a steady bass line and chords that support the vocal melody. The score ends with a double bar line.

soul, and for - get not all . . His ben - e - fits. Praise the

Lord, O my soul, praise the Lord, O my soul, and for - get not

all . . His ben - e - fits. Praise the Lord, praise the Lord.

Remember me, O Lord.

Psalm cvi. 4, 5.

G. A. MACFARREN.

Moderato. (♩ = 80.)

re - member me,

Re - mem - ber me, O Lord, re - mem - - - ber me, re -

re - member me,

re - member me,

dim.

re - member me, ac - cording to the favour that Thou bearest un - to Thy

dim.

O . . . vis - it me with Thy . . . sal -

peo - ple: O . . . vis - it me with Thy sal -

with Thy sal -

- - va - tion; That I may see the fe - li - ci - ty of

- - va - tion; That I may see the fe -

- - va - tion; That

REMEMBER ME, O LORD.

[No. 55.]

Thy . . . cho - sen, *cres.* that *cres.*

That I may see the fe - li - ci - ty of
- li - ci - ty of Thy cho - sen, that *cres.* I may see the fe -

I may see the fe - li - ci - ty,

I may see the fe - li - ci - ty of Thy cho - sen.

Thy cho - sen. Re -
- li - ci - ty, the fe - li - ci - ty of Thy cho - sen.

mf the fe - li - ci - ty of Thy *f* cho - sen.

- - member me, O Lord, re - member me, O Lord, re -

pp *cres.*

pp *cres.*

- - member me, re - member me, re - mem - ber me, O Lord. . .

f *p* *f* *p*

Psalm cxvi. 12-14.

A. H. BROWN.

Slowly.

What shall I ren - der un - to the Lord for all His

mf

ben - e - fits to - ward . . me, for all His ben - e - fits to -

f

A little quicker.

- ward . . me, to - ward . . me? I will take the cup of sal -

p *f*

- va - tion, and call up-on the name of the Lord, and call up-on the

I will pay . . my
name of the Lord, the name of the Lord. I will

vows, I will pay . . my vows, my vows . . un - to the
 pay . . my vows, will pay my vows . . un - to the
 I will pay . . my vows, my vows . . un - to the

Lord . . un - to the Lord . . . now in the presence of

all . . His peo - ple, now in the presence of all . . . His

peo - ple. Praise ye the Lord, . . praise ye the Lord, . . .

Alternative ending.

praise . . ye . . . the Lord . . . Lord . . .

☉ praise the Lord.

Psalm cxvii.

With spirit.

The Earl of WILTON.

f O praise the Lord, O praise the Lord, all ye nations :

praise Him, all ye people, praise Him, all ye people, praise Him, O

praise Him, all . . ye peo - ple, praise Him, O praise Him,

all ye people. *mp* For His mer - ci - ful kindness is

ev - er . . more . . and more to - wards us : and the truth, the

truth of the Lord en - dur - eth for ev - er, en - dur - eth for

ev - er; His mer - ci - ful kindness is ev - er more and

and the truth of the Lord en -
more to - wards us, and the truth of the

- dureth, en - dureth for ev - er,
Lord en - dureth, the truth of the Lord.. en -
and the truth of the Lord, the truth of the Lord en -

Slower. *CHORUS. With spirit.*
- dureth, en - dureth for ev - - er. O praise the Lord,
- dur - - eth for ev - er. *f*

O praise the Lord, all . . ye na - tions : praise Him, all ye

peo - ple, praise Him, all ye peo - ple, praise Him, O praise Him,

all ye peo - ple, praise Him, O praise Him, all ye

peo - ple. *ff* Praise the Lord, praise the Lord, praise the Lord, praise the Lord,

praise the Lord, praise the Lord, O praise the Lord. A - men.

Psalm cxvii.

E. J. HOPKINS.

Spirited and bold. (♩ = 116.)

O praise the Lord, all ye nations: praise Him, praise Him,

all . . ye people. O praise the Lord, all . . ye nations:

*Quietly and a little slower.**

praise Him, praise Him, all ye peo-ple. For His merciful

kindness is great to-ward us: and the truth of the Lord en-

- dur-eth for ev-er, for His mer-ci-ful kindness is great to-

* This movement may be sung without Accompaniment.

O PRAISE THE LORD.

en - dur - eth, en - dur - eth,

- ward us : and the truth, . . . and the truth, . . . and the

en - dur - eth, en - dur - eth,

cres. en - dur - eth, *cres.* en - dur - eth,

truth of the Lord en - dur - eth for ev - er, and the truth, . . . and the

cres. en - dur - eth, *mf.*

en - dur - eth, *cres.* *dim. e rall.*

truth, . . . and the truth of the Lord en - dur - eth for ev - er.

en - dur - eth, *cres.* *dim. e rall.*

Original time.

f O praise the Lord, all . . ye na - tions : praise Him, praise Him,

f

all . . ye peo - ple, O praise the Lord, all . . ye

na - tions : praise Him, praise Him, all . . ye peo - ple.

Praise ye the Lord. Praise ye the Lord. . . .

59 The Lord is my strength and my song.

Psalm cxviii. 14, 19, 22, 24.

W. H. MONK.

(♩ = 96.)
The Lord is my strength, my strength and my song, and is . . be -

- come my sal - va - tion, and is . . become my sal - va -

and is be - come, be - come my sal - va - tion.
- tion, and . . is be - come, be - come my sal - va - tion.
be - come my . . sal - va - tion.

mf O - pen me the gates of . . right
mf O - pen me the gates of
mf O - pen me the gates . . of right - eous - ness :
mf O - - pen me . . the gates of

- eous-ness : that . . . I may go in - to them, and give
 right - eous-ness : that I may go in - to them, and give
 that . . I may go . . . in - to them, and give

right - eous - ness : . . that I . . may go in - to them, and give
 thanks, give thanks, give thanks un - to the Lord.
 thanks, give thanks un - to . . . un - to the Lord.
 give thanks, give thanks . . . un - to the Lord.
 thanks, give thanks, give thanks un - to the Lord.

Grave. (♩ = 60.)
 The same stone which the builders re - fus - ed, the same stone which the

Tempo primo. (♩ = 96.)
 builders re - fus - ed, . . . is be - come the head - stone in the

cor - ner, is be - come the head-stone in the cor - - ner.

f This is the day which the Lord hath made; we . . . will re -

- joice and be glad in it, we will re-joice and be

we will re - joice . . . and be
glad in it, we will re - joice . . . and be

glad in it. *Slower.* Hal - le - lu - jah. A - - men.
glad in it. *Slower.*

60 This is the day which the Lord hath made.

Psalm cxviii. 24; 1 Corinthians xv. 20-22, 57.

J. SEWELL.

we will re -

Brightly. *f*

This is the day which the Lord hath made;

joy, . . . we will rejoice and be glad in it. *1st time.*

we will rejoice, we will rejoice and be glad in it.

it. 2nd time. *mf*

it. For now is Christ risen, for now is Christ risen from the

dead, and become the first fruits . . of them that slept.

Andante. *p* *f*

For since by man came death, by man came al - so the resurrection

of the dead. For as in Adam all die, e'en so in

p *f*

Christ shall all be made a - live. Thanks be to God, which giveth us the

Tempo primo. *f*

vic - to - ry, thanks be to God, which giveth us the vic - to - ry

through our Lord Je - sus Christ, through our Lord Je - sus Christ. Thanks be to

p *f*

God, Thanks be to God, which giv - eth us the vic - to - ry,

f Thanks be to God,

Thanks be to God, which giveth us the vic - to - ry through our Lord

p

Je - sus Christ. . . Hal - le - lu - jah ! A - men.

ff

61 Teach me, O Lord.

Psaln exix. 33.

T. ATTWOOD.

Quietly.
mp

Teach me, O Lord, the way of Thy statutes, teach me, teach me
teach me, teach me

mp

way of Thy statutes ;
the way of Thy statutes ; and I . . shall keep it, and I . . shall
the way of Thy statutes ;

keep . . it un - to the end, and I shall keep it, and
and I shall keep it,

I shall keep it,

I . . shall keep it, and I . . shall keep it un - to the . . end, and

Teach me, O Lord, teach me, O

I . . shall keep it un - to . . the end. Teach me, O Lord, O

Lord, *f*

Lord, the way of Thy statutes ; and I shall keep it, and I shall

dim.

keep it, and I shall keep it un - to . . the end, shall

p e rit

keep it un - to . . the end, un - to . . the end. *p Sw.*

p e rit.

keep it un - to the end.

Teach me, O Lord.

Psalm cxix. 33, 34.
Moderato.

G. W. MARTIN.

First system of musical notation. Treble and bass staves in 3/4 time, key of B-flat major. The melody is in the treble staff, and the accompaniment is in the bass staff. Dynamics include *mf* and *p*. The lyrics are: "Teach me, O Lord, the way of Thy statutes; and I shall keep it un -

Second system of musical notation. Treble and bass staves. Dynamics include *mf*. The lyrics are: "to the end, and I shall keep it un - to . . the end, Teach me, O

Third system of musical notation. Treble and bass staves. Dynamics include *p*. The lyrics are: "Lord, the way of Thy statutes; and I . . shall keep it un - to the end, and

Fourth system of musical notation. Treble and bass staves. Dynamics include *p* and *mf*. The lyrics are: "I . . shall keep it un - to the end. Give me under-standing, and

Fifth system of musical notation. Treble and bass staves. Dynamics include *mf*. The lyrics are: "I shall keep Thy law; yea, I shall keep it with my whole heart.

I will lift up mine eyes.

Psalm cxxi. 1, 2, 5-8.

Moderato.

J. CLARKE-WHITFIELD.

mf I will lift up mine eyes unto the hills, from whence cometh my

mf

help, I will lift up mine eyes unto the hills, from whence com - eth my

p help. My help cometh even from the Lord, my help cometh even from the

p

f Lord, who hath made heav'n and earth, who hath made heav'n and earth.

f

BASS SOLO.

p The Lord Himself is thy keeper, the Lord Himself is thy

Andante largo.

p

keeper : the Lord is thy defence up - on thy right hand, the Lord is thy de -

This system features a vocal melody in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the vocal line.

rall. Duet, Soprano 1 & 2 (or Alto).

- fence upon thy right hand. So that the sun shall not smite thee by

This system continues the duet. It includes a *rall.* (rallentando) marking and a piano (*p*) dynamic marking. The piano accompaniment features chords and moving lines in both hands.

day, . . neither the moon by night, so that the sun shall not

This system continues the duet. It includes a mezzo-forte (*mf*) dynamic marking. The piano accompaniment continues with harmonic support for the vocal lines.

smite thee by day, neither the moon by night, neither the moon by night.

This system concludes the duet. It includes piano (*p*) and pianissimo (*pp*) dynamic markings. The piano accompaniment features sustained chords and moving lines.

I WILL LIFT UP MINE EYES.

[No. 62.]

CHORUS. *Brightly.*

f The Lord shall preserve thee from all e - vil; yea, it is He that shall

keep thy soul. The Lord shall preserve thy go - ing out, thy go - ing out and

coming in, from this time forth, for ev - ermore. The Lord shall preserve thee

yea, it is He that shall keep thy soul: Hal - le -
from all e - vil; yea, it is He that shall keep thy soul: from this time

yea, it is He that shall keep thy soul: A - -
lu - - jah, A - - - - men. . . .
forth, for ev - ermore, from this time forth, for ev - ermore. A - - men.
men, A - - - - men.

Pray for the peace of Jerusalem.

Psalm cxxii. 6, 7.

L. MASON.

Quietly.

Pray for the peace of Je - ru - sa - lem: they shall prosper that

mp

love . . . thee. *dim.* Peace be with - *p*
 Peace be with - in thy *p*
dim. Peace be with - in, with - in thy

- in, with - in thy walls, *cres.*
 walls, with - in thy walls, and pros - per - i - ty with - in thy *p*
 walls, with - in thy walls, *cres.*

1st. 2nd. *f* Hal - le - lu - jah!
 pal - a - ces. -ces. Hal - le - lu - jah, Hal - le - lu - jah?
f

Psalm cxxxix. 23, 24.

L. MASON.

Prayerfully.

Search me, O God, and know my heart:

p

try me, and know my thoughts: and see if there be

an - y wick - ed way in me, and lead me in the

cres. sempre.

cres. sempre.

way, . . in the way ev - er - last - ing, and lead me in the

f

way, . . in the way ev - er - last - ing. A - men.

p

Enter not into judgment.

Psalm cxlii. 2.

J. Goss.

Andante.
mf
 En-ter not into judgment, enter not into judgment, enter not into

mf

judgment with Thy servant, O Lord; for in Thy sight shall no man, shall

p

cres. *dim.*
 no man living be just-i-fied; in Thy sight shall no man be just-i-fied.

cres. *dim.*

p *cres.* *f*
 Enter not into judgment, enter not into judgment, enter not into

p *cres.* *f*

judgment with Thy servant, O Lord; for in Thy sight shall no man living be just-i-fied.

Enter not into judgment.

Psalm cxliii. 2.

T. ATTWOOD.

Largo. (♩ = 56.)

First system of the musical score. It consists of a treble and bass staff in G major (one sharp) and 2/2 time. The tempo is marked 'Largo' with a quarter note equal to 56 beats. The first measure of the treble staff has a piano (*p*) dynamic marking. The first measure of the bass staff has a forte (*f*) dynamic marking. The lyrics 'En - ter not in - to judg -' are written below the treble staff.

Second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics '- ment with Thy servant, O Lord ; for in Thy sight shall no man' are written below the treble staff.

Third system of the musical score. The treble staff begins with a piano (*p*) dynamic marking. The lyrics 'liv - ing be just - i - fied. En - ter not in - to judg -' are written below the treble staff. The bass staff has a piano (*p*) dynamic marking at the end of the system.

Fourth system of the musical score. Both the treble and bass staves have a mezzo-forte (*mf*) dynamic marking. The lyrics '- ment with Thy servant, O Lord ; for in Thy sight shall no man' are written below the treble staff.

liv - ing be just - i - fied, for . . in . . Thy

p

sight, for in Thy sight shall no man liv - ing be

p *f*

just - i - fied, shall no man liv - ing be just - i -

p

for in Thy sight shall no man be just - i -

p

fied, for . . in Thy . . sight shall . . no man be just - i -

p

for in Thy sight shall no man be just - i -

- fied, shall no man be just - i - fied. . . .

- fied, shall no man be just - i - fied, be just - i - fied.

- fied,

The eyes of all wait on Thee.

Psalm cxlv. 15, 16.

G. J. ELVEY.

TENORS AND BASSES IN UNISON.

mf

The eyes of all wait on Thee, . . O

Andante.

mf

SOPRANOS.

mf

The

Lord, and Thou givest them their meat in due sea - son.

eyes of all wait on Thee, . . O Lord, and Thou givest them their

meat in due sea - - son, *mf* Thou o - penest Thine Thou

FULL.

mf

and fillest all things
hand, Thou o - pen-est Thine hand, and fill - est
o - pen-est Thine hand, Thine hand, and fill - est

liv - ing with plenteousness, Thou o - penest Thine hand,
all things liv - ing with plen - teous - ness, Thou

Thou

o - penest Thine hand, fill - est all things
o - penest Thine hand, and fill - est all things liv - ing with

and fillest, all things
and things

liv - ing with plenteousness, and fill - est all things
 fill - est all things liv - ing . .
 liv - ing with plen - teous - ness, and fillest all things
 plenteousness, and fill - est all . . things liv -

liv - ing with plenteousness.
 . . with plen - teousness. *f* The eyes of all wait on
 liv - ing with plenteousness.
 - - ing with plenteousness.
f

and Thou givest them their meat, Thou
 Thee, . . O Lord, Thou giv - est
 and Thou givest them their

givest them their meat in due sea - - son. Thou

them their meat in due sea - - son.

meat, their meat in due sea - - son,

o - penest Thine hand, Thou o - penest Thine hand, and fillest

Thou o - penest Thine hand, Thine hand,

all things, and fillest all things, and fillest

and fillest all things, and fillest all things . .

and fillest all things, and fillest all things,

and fillest all things, and fillest all things,

all things liv - ing with plenteousness, fill - - est

all things liv - ing with plenteousness, fill - est

all things liv - ing with plenteousness, fill - est

all things liv - - ing with plen - teous - ness.

Remember now thy Creator.

Ecclesiastes xii. 1.

E. PROUT.

Moderately slow.

Re - member now Thy Cre - a - tor in the days of thy youth, re -

p *cres.*

re - member now, . . . re - member now, . . . thy Cre - a - tor, re -

cres. *f*

cres. re - member now thy Cre - a - tor, *f*

mem - ber now thy Cre - a - tor in the days of thy youth, while the

p

e - vil days come not, while the e - vil days come not, nor the

p

years draw nigh, where - in thou shalt say, I have no pleasure

in them, I have no pleasure in them. Re - member now thy Cre -

- a - tor, re - member now thy Cre - a - tor in the days of thy youth.

dim. *cres.* *dim.* *cres.* *f* *rall.* *f* *rall.*

70

Remember now thy Creator.*

Ecclesiastes xii. 1, 14.

W. GRIFFITH.

Moderato. (♩ = 88.)

Re - member now thy Cre - a - tor in the days of thy

youth, . . re - member now thy Cre - a - tor in the days of thy

in the days . . of thy

in the days of thy

mp *mf* *cres.* *f* *dim.* *cres.* *f* *dim.*

* The first movement may be used as a separate anthem, ending at the double bar on p. 174.

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REMEMBER NOW THY CREATOR.

[No. 70.]

youth, . . while the e - vil days come not, nor the years draw . .
 youth, while the e - vil days come not, nor the years draw . .

mf

nigh, the years when thou . . shalt say I have no . . pleasure
 nigh,

p

in . . them, I have no pleasure in them. Re -
 in . . them, I have no pleasure in them. Re -

pp e rall. *a tempo. mf*

pp e rall. *a tempo. mf*

- member now thy Cre - a - tor in the days of thy youth, . . re -
 - member now thy Cre - a - tor in the days of thy youth, . . re -

cres. *f*

cres. *f*

dim.

- mem - ber now thy Cre - a - tor in the days of thy . .

dim.

Re - mem - ber, dim. mf cres.

youth. mf Re - mem - ber, re - member thy Cre - a - tor in the

mf p

mf dim. mf p

QUARTET, OR SEMI-CHORUS.

rall. Moderato.

days of thy youth. For God shall bring ev' - ry work

mf mf

rall.

cres. dim.

in - to judgment with ev' - ry, ev' - ry se - cret thing.

cres. dim.

Whether it be good or e - vil, whether it be
 whether it be good or wheth - er it be

whether it be good or whether it be
 good or e - vil, wheth - er it be good or
 it be good or e - vil, For God shall bring ev' - ry work in - to
 e - - vil, For God shall bring ev' - ry work in - to

e - vil,
 e - vil, whether it be good or whether it be e - vil, or
 judgment, judgment, p

e - - vil. For God shall bring ev' - ry work in - to

cres. *dim.*

judgment, with ev' - ry, ev' - ry se - cret thing. God shall bring

cres. *dim.*

pp

ev'ry work in - to judgment, into judg - ment.

pp

CHORUS. *Tempo primo.*

mf *cres.* *f*

Re - member now thy Cre - a - tor in the days of thy youth, re -

mf *cres.* *f*

dim. *mf*

- mem - ber now thy Cre - a - tor in the days of thy youth, . . re -

mf *dim.*

in the days of thy youth, . . *mf*

meno mosso. *pp rall.*

- mem - ber now thy Cre - a - tor in the days of thy youth. . .

meno mosso. *pp rall.*

Behold, a Virgin shall conceive.

Isaiah vii. 14 ; ix. 6.

T. SMITH.

Rather quickly.

p Be - hold, a virgin shall conceive, and bear a Son, and shall

call His name Im - man - u - el, God with us. *pp*

Allegro.

mf For unto us a Child is born, for unto us a Son is given, *mf*

for unto us a Child is .. born, for unto us a Son is given,

f and His name shall be call - ed Won - der - ful, Coun - sel - lor, The *ff*

Mighty God, The Mighty God, The Everlasting Father, Prince of Peace,

and His name shall be call - ed Won - der - ful, Coun - sel - lor, The

Mighty God, The Mighty God, The Everlasting Father, Prince of Peace,

Prince of Peace, Prince of Peace. Hal - le - lu - jah, Hal - le -

lu - jah, Hal - le - lu - jah, A - men, A - men, A - men.

72 The Lord God will wipe away tears.

Isaiah xxv. 8.

J. V. ROBERTS.

Andante.

mp

The Lord God will wipe a - way tears from off all fac - es, the

mp
Andante. (♩ = 108.)
mp Gt.

Ped.

Lord God will wipe a - way tears from off all fac - es, the Lord God, the

add Oboe.

Lord God will wipe a - way tears, wipe away tears from off all

p

Without Organ.

fac - es ;

mf

Ped.

and the re -

mp

Man.

Ped.

- buke of His peo - ple shall He take a - way, the re - buke of His

mf

mf

peo - ple shall He take a - way; for the Lord hath spoken it, the

f

Lord hath spoken it, the Lord hath spoken it.

ff

add to Gt.

mp

Man.

a tempo.

p

The Lord God will wipe a - way

p a tempo.

rall.

p a tempo.

Ped.

tears from off all fac - es, the Lord God will wipe away tears from off all

This system contains the first two staves of the musical score. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are written below the vocal staff.

fac - es, the Lord God, the Lord God will wipe away . . . tears, . . . will

add. Oboe.

This system contains the next two staves. The vocal melody continues on the top staff, and the piano accompaniment is on the bottom staff. An annotation "add. Oboe." is written above the piano staff, indicating the entry of a second woodwind instrument. The lyrics continue below the vocal staff.

wipe a - way tears from off all fac - es. . .

rall. e dim.

rall. e dim.

rall. e dim.

This system contains the final two staves of the piece. The vocal melody concludes on the top staff, and the piano accompaniment ends on the bottom staff. The tempo and dynamics marking "rall. e dim." (ritardando e diminuendo) is repeated three times, indicating a gradual slowing down and fading of the music. The lyrics conclude below the vocal staff.

73 Thou wilt keep him in perfect peace.

Isaiah xxvi. 3.

W. HATELY.

Quietly.

Thou wilt keep him in per - fect peace, whose mind is stayed, is

stayed on Thee, . . Thou wilt keep him in per - fect peace, whose

mind, whose mind is stayed on Thee: be - cause he
be - cause he trusteth, he

trusteth in Thee, be - cause he trusteth in Thee, he trust -
trusteth in Thee, be - cause he trusteth, he trusteth in Thee, f

. - eth, he trusteth in Thee, he trusteth, he trusteth in Thee. be -

poco rall. e dim. *a tempo. pp sempre.*

- cause he trusteth, he trusteth in Thee. . . Thou wilt

poco rall. e dim. *pp sempre.*

keep him in per - fect peace, in per - fect peace.

74 Thou wilt keep him in perfect peace.

Isaiah xxvi. 3.

H. J. GAUNTLETT.

Andantino.

p

Thou wilt keep him in per - fect peace, whose mind is

p

whose mind . . is

cres.

stayed on Thee, Thee, on Thee, Thou wilt keep him in

cres.

stayed on Thee, . . .

THOU WILT KEEP HIM IN PERFECT PEACE.

[No. 74.]

per - fect peace, whose mind is stayed on Thee; . . . be-

dim.

cres. he trust - eth, he trusteth, he

cause he trusteth, he trusteth in Thee, he trust - eth,

cres.

con forza.

trusteth in Thee, in Thee. . .

trusteth in Thee. . . Thou wilt keep him in

p

trusteth in Thee, in Thee. . .

p

per - fect peace, whose mind . . . is stayed on

Thee, . . . whose mind is stayed on Thee. . . .

Thee, on Thee, whose mind is stayed on Thee. . . .

Thee, on Thee, whose mind is stayed on Thee, on Thee

Behold! a King shall reign.

Isaiah xxxii. 1, 2.

Andante maestoso. (♩ = 60.)

M. B. FOSTER.

f With Reeds.

Ped.

f Be -

f

Sw. *Gt. f*

- hold! be - hold! a King shall reign in righteousness, a

f

f

King shall reign in right - eous - ness, and princes shall

rule .. in .. judgment, princes shall rule .. in

judg - ment.

cres.

cres.

cres.

f

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The score is divided into four systems. The first system contains the first line of the vocal melody and its piano accompaniment. The second system contains the second line of the vocal melody and its piano accompaniment. The third system contains the third line of the vocal melody and its piano accompaniment. The fourth system contains the fourth line of the vocal melody and its piano accompaniment. The piano accompaniment includes various musical notations such as chords, arpeggios, and dynamic markings like *cres.* and *f*.

mf

And a man shall be as an hid - ing-place from the wind,

mf

cres.

a man shall be as an hid-ing - place . . from the wind, . .

cres. *f*

and a covert from the tem - pest, and a covert

f

Full Swell closed.

BEHOLD! A KING SHALL REIGN.

[No. 75.]

p dolce.

rall.

from the tem - pest... As

p dolce.

rall.

Gt. 8 ft. Flute, or stopped Diap.

dolce. Sw. p

rall.

soft 16 ft.

riv - ers of water, rivers of wa - ter in a dry

riv - - ers in a dry

rall.

place, in a dry place,

place, in a dry place,

rall.

rall.

pp Swell Reeds.

Man.

BEHOLD! A KING SHALL REIGN.

Slower to the end.

f

as the shad - ow of a great rock, a great

f

f *Gt Diaps.*

Ped.

mp

rock in a wea - ry land, in a

mp

mp

p *pp*

wea - ry, wea - - - ry land.

p *pp*

Ped. 16 ft.

76 Zion, that bringest good tidings.*

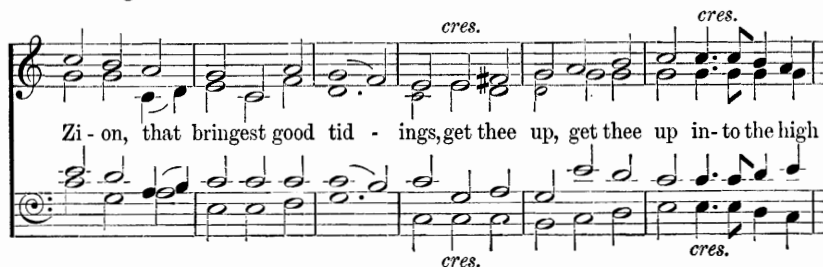
Isaiah xl. 9.

Joyfully. (♩ = 120.)

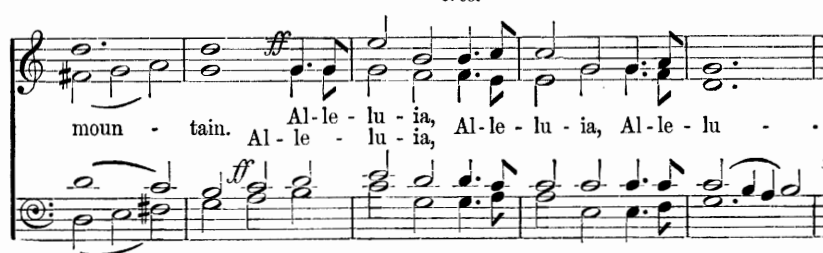
J. STAINER.



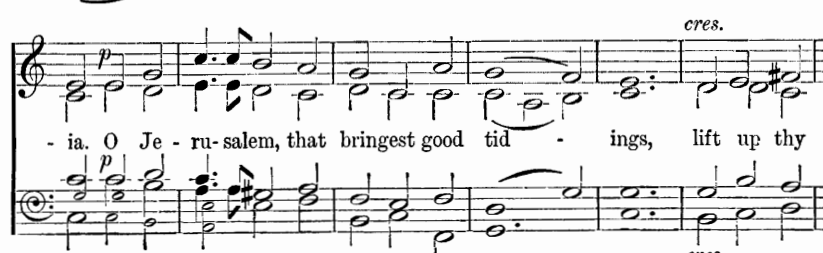
ff Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, *p* O



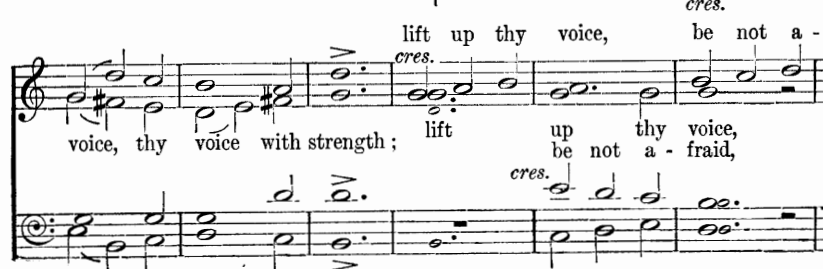
cres. Zi - on, that bringest good tid - ings, get thee up, get thee up in - to the high



moun - tain. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - .



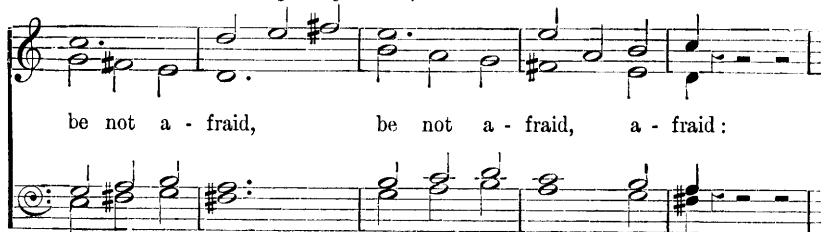
- ia. *p* O Je - ru - salem, that bringest good tid - ings, lift up thy



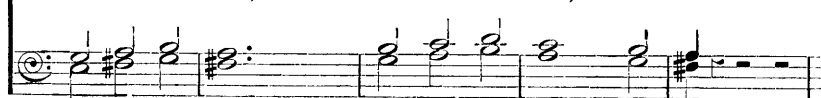
lift up thy voice, be not a - voice, thy voice with strength; lift up thy voice, be not a - fraid,

* The first movement may be used as a separate Anthem.

traid, lift up thy voice, be not a - fraid:



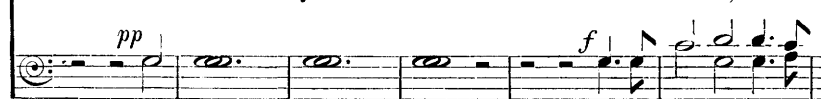
be not a - fraid, be not a - fraid, a - fraid:



Say to the cit-ies of Ju-dah, Be-hold your God, your God,



be - hold your God. Al-le - lu - ia, Al-le -



* If G is found too high, D may be sung.

Lift up thy voice, . . be not a

- lu - ia, Al - le - lu - ia. Lift up thy voice, Be not a - fraid,

- fraid, . . . lift up thy voice, . . be not a - fraid. Al -

lift up thy voice, lift . . . up thy voice, be not a - fraid. Al -
be not a - fraid.

f

- le - lu - ia, *ff* *rall.* *END.*

f Al - le - lu - ia, Al - le - lu - ia. A - men.

ff *rall.* *END.*

* *Very slowly and smoothly.* (♩. = 50.)

pp (*Pastorale.*)

SOPRANOS ONLY.

pp

O that Birth for ev - er bless - ed, When the

Vir - gin, full of grace, By the Ho - ly Ghost conceiv - ing, Bare the

cres. *f*

Sa - viour of our race, And the Babe, the world's Redeem - er, First re -

cres. *f*

* It is suggested that stops of the Hautboy and Flute quality should be used for this movement.

dim. *rall.*

veal'd His sa - cred Face, Ev - er - more and ev - er - more.

dim. *rall.*

TENORS.

BASSES.

p

Of the Fa-ther's Love be-got - ten Ere the

p

Of the Fa-ther's Love be-got - ten Ere the

a tempo.

mp

worlds be-gan to be, He is Al - pha and O - me - ga, He the

worlds be-gan to be, He is Al - pha and O - me - ga, He the

f

source, the end - ing He, Of the things that are, that have been, And that

source, the end - ing He, Of the things that are, that have been, And that

p *cres.* *ff*

p *cres.* *ff*

p *cres.* *f*

Repeat first Chorus,
and there end.

fu-ture years shall see, Ev - er - more and ev - er - more.

fu-ture years shall see, Ev - er - more and ev - er - more.

Slower. *pp* *Slower.* *pp* *Slower.* *ppp*

77

He shall feed this flock.

Isaiah xl. 11.

J. ALLAN.

Moderato.

He shall feed . His flock like a shep - herd, shall

feed His flock like a shep - herd, He shall feed His

p *p*

HE SHALL FEED HIS FLOCK.

[No. 77.]

flock like a shep - herd, shall feed His flock like a

p

shep - - herd: He shall gath - er the lambs, the ..

rall. *p a tempo.*

lambs with His arm, and car - ry them in His bo - . .

pp

- som, He shall gath - er the lambs, the lambs with His

p *cres.*

arm, and car - ry them in His bo - som.

p *rall.*

They that wait upon the Lord.

Isaiah xl. 31 ; xxvi. 4.

G. J. ELVEY.

Con moto.

p

They that wait upon the Lord shall re - new their strength ; they shall

p p

f

mount up with wings, shall mount up with wings, with wings as

f

They that wait upon the

p

ea - gles. They that wait upon the Lord, up - on . . the

p

They that wait upon the Lord, up - on the

Lord shall re - new their strength, shall re - new their strength ;

cres.

Lord shall re - new their strength, shall re - new their strength ; they shall

cres.

Lord shall re - new their strength,

f

mount up with wings, shall mount up with wings, shall mount up with

with wings as . . ea - gles; *p*

wings, with wings as ea - gles; they shall run, and not be wea - ry; they shall

f

walk, and not be faint; they shall run, and not be wea - ry; shall

walk, and not be faint, they shall walk, and not be faint. . .

A little faster.

f

Trust ye in the Lord, in the Lord for ev - er; for in the

Lord Je - ho - vah is ev - er - last - ing strength, trust ye in the

for in the Lord . . Je -

Lord, in the Lord . . for ev - er; for in the Lord for in the
Je -

for in the

- ho - vah is ev - er - last - ing strength,

Lord Je - ho - vah is ev - er - last - ing strength,
- ho - vah is ev - er - last - ing strength, trust

Lord Je - ho - vah is ev - er - last - ing strength,

trust ye in the Lord, in the Lord Je - ho - vah; for in the Lord Je -

trust ye in the Lord, in the Lord Je - ho - vah;

- ho - vah is ev - er - last - ing strength, ev - er - last - ing strength.

that thou hadst hearkened.

Isaiah xlviii. 18.

Slowly and tenderly.

Arranged from GOUNOD by J. B. THOMSON.

p O that thou hadst hearkened, O that thou hadst hearkened, hadst

heark - en - ed to My commandments ; then had thy peace been as a

riv - er, and thy righteousness as the waves, . . as the

waves, the waves of the sea, then had thy peace been as a riv - er, and thy

righteousness as the waves, as the waves of the sea.

80 Who is among you that feareth the Lord.

Isaiah l. 10.

H. G. TREMBATH

TENORS AND BASSES.

mp
Who is among you that fear - eth the Lord, who is among you that

Moderato. (♩ = 60.)

fear - eth the Lord, that o - bey - eth the voice of His ser - vant, that

pp

rit. e cres. poco.
walk - eth in dark - ness, and hath no light ?

rit. e cres. poco.

WHO IS AMONG YOU THAT FEARETH THE LORD. [No. 80.]

a tempo.

Who is among you that fear-eth the Lord, who is among you that

Who is among you that fear-eth the Lord, who is . . . among you that

mp

tear-eth the Lord,

fear-eth the Lord, that o-bey-eth the voice of His ser-vant, that

pp

poco rit.

walk-eth in dark-ness, and hath . . . no . . . light?

poco rit.

A little quicker.

Let him trust in the name of the Lord, and stay up-on his

f

God, let him trust in the name of the Lord, and stay up-on his

No. 89.] WHO IS AMONG YOU THAT FEARETH THE LORD.

marcato.

God, let him trust in the name, . . . let him

marcato.

God, let him trust in the name of the

let him trust in the name of the Lord,

trust in the name . . . of . . . the . . . Lord, and

. . . in the . . . name . . . of the Lord, and

Lord, and stay up-on his God,

stay up-on his God, let him trust in the name of the

pp Slowly.

Lord, and stay up-on . . his God. Who is a-mong you that

rit. molto. mf

fear-eth the Lord, let him stay up-on his God.

mf

rit. molto.

81 How beautiful upon the mountains.

Isaiah lii. 7, 9.

R. A. SMITH.

Moderato.

The musical score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It consists of five systems of music. The first system begins with a treble clef, a 3/2 time signature, and a mezzo-forte (*mf*) dynamic. The piano part is in the bass clef. The lyrics 'How beauti-ful up-on the mountains,' are under the first staff. The second system continues the melody and accompaniment, with lyrics 'How beautiful upon the' and 'how beautiful upon the mountains are the feet of him that'. The third system features a piano (*p*) dynamic and lyrics 'mountains, bringeth good tidings, that publisheth peace, that publisheth peace; that'. The fourth system includes crescendo (*cres.*) and mezzo-forte (*mf*) markings, with lyrics 'bringeth good tidings, good tidings of good, that publisheth sal - vation; that'. The fifth system concludes with a forte (*f*) dynamic and lyrics 'saith un - to Zi - on, Thy God reigneth, Thy God reign - eth!'. The score uses various musical notations including notes, rests, and dynamic markings.

How beauti-ful up-on the mountains,

How beautiful upon the

how beautiful upon the mountains are the feet of him that

mountains,

bringeth good tidings, that publisheth peace, that publisheth peace; that

bringeth good tidings, good tidings of good, that publisheth sal - vation; that

saith un - to Zi - on, Thy God reigneth, Thy God reign - eth!

Break forth in - to joy, sing to - gether, sing to - gether, ye waste

plac - es of Je - ru - sa - lem: for the Lord hath

comforted His peo - ple, He hath re - deem - ed Je - ru - sa -

- lem. Halle - lu - jah, Halle - lu - jah. Praise ye the

Lord; Halle - lu - jah, Halle - lu - jah. Praise ye the Lord.

* This repeat is optional.

Break forth into joy.

Isaiah lii. 9, 10.

R. S. BARNICOTT.

Allegro vivace. Break forth, . . .

Break forth, . . . Break forth, . . . break forth in - to

Allegro vivace.

f *cres* *cen* *do.*

joy, break forth in - to joy, sing to - ge - ther, sing to - ge - ther,

ye waste plac - es, ye waste plac - es, sing to - ge - ther, sing to -

(207)

The musical score is written for voice and piano. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Allegro vivace'. The score consists of five systems of music. The first system shows the vocal melody with lyrics 'Break forth, . . . Break forth, . . . break forth in - to'. The piano accompaniment is in the right hand, with a forte dynamic. The second system continues the vocal melody with lyrics 'joy, break forth in - to joy, sing to - ge - ther, sing to - ge - ther,'. The piano accompaniment includes a crescendo leading to a 'cencen do.' section. The third system continues the vocal melody with lyrics 'ye waste plac - es, ye waste plac - es, sing to - ge - ther, sing to -'. The piano accompaniment is in the left hand, with a forte dynamic. The fourth system continues the vocal melody with lyrics 'ye waste plac - es, ye waste plac - es, sing to - ge - ther, sing to -'. The piano accompaniment is in the right hand, with a forte dynamic. The fifth system continues the vocal melody with lyrics 'ye waste plac - es, ye waste plac - es, sing to - ge - ther, sing to -'. The piano accompaniment is in the left hand, with a forte dynamic. The score ends with a double bar line and the page number (207) in parentheses.

ge - ther, ye waste plac - es of Je - ru - sa - lem, of Je - ru - sa - lem. . .

This system contains the first two systems of music. The first system features a vocal melody in treble clef and a piano accompaniment in bass clef. The second system continues the vocal melody and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C).

This system contains the third and fourth systems of music. The third system continues the vocal melody and piano accompaniment. The fourth system features a more complex piano accompaniment with chords and arpeggios, marked with a forte (f) dynamic. The key signature remains one sharp (F#), and the time signature is common time (C).

ALL VOICES IN UNISON.

The Lord hath made bare His ho - ly arm, . . the

This system contains the fifth and sixth systems of music. The fifth system features a vocal melody in treble clef, marked with a forte (f) dynamic. The sixth system features a piano accompaniment in bass clef, also marked with a forte (f) dynamic. The key signature remains one sharp (F#), and the time signature is common time (C).

BREAK FORTH INTO JOY.

[No. 82.]

Lord hath made bare His ho - ly arm . . in the

eyes of all the na - tions, in the eyes of all the na - . .

and all the ends of the earth . . shall see the sal -
- tions ; and all . . the ends of the earth . . shall . . see the sal -

- va - tion of God. *rall.*

- va - tion of God. *p rall.*

shall see the sal va - tion of *rall.*

a tempo. Break forth in - to joy, break

God. *a tempo.*

p cres. f

forth in - to joy, sing to - ge - ther, sing to - ge - ther,

BREAK FORTH INTO JOY.

[No. 32.]

ye . . waste plac - es, ye . . waste plac - es, sing to - ge - ther,

This system contains the first two systems of music. It features a vocal line with lyrics and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with a forte (f) dynamic and a fermata over the first measure. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line. The first system ends with a double bar line.

sing to - ge - ther, ye waste plac - es of Je - ru - sa - lem, of Je -

This system contains the third and fourth systems of music. The vocal line continues with the lyrics "sing to - ge - ther, ye waste plac - es of Je - ru - sa - lem, of Je -". The piano accompaniment continues with the same instrumental texture. The system ends with a double bar line.

- - ru - sa - lem. . . . And all the ends of the earth . . .

legato.

This system contains the fifth and sixth systems of music. The vocal line continues with the lyrics "- - ru - sa - lem. . . . And all the ends of the earth . . .". The piano accompaniment continues with the same instrumental texture. The sixth system ends with a double bar line. The word "legato." is written below the piano accompaniment in the fifth system.

shall . . see the sal - va - tion, sal - va - tion of God, shall

see the sal - va - tion, shall see the sal - va - tion of

God.

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a 4/4 time signature. The vocal line is written in a single staff, while the piano accompaniment is written in two staves (treble and bass clef). The lyrics are: "shall . . see the sal - va - tion, sal - va - tion of God, shall see the sal - va - tion, shall see the sal - va - tion of God." The score is divided into three systems. The first system contains the first line of the lyrics. The second system contains the second line. The third system contains the third line, which ends with a double bar line. The piano accompaniment consists of chords and moving lines in both hands, providing harmonic support for the vocal melody.

83 For a small moment have I forsaken thee.

Isaiah liv. 7, 8, 10.

J. STAINER.

Slowly. (♩ = 60.)

pp For a small moment have I for-sak - en thee; but with great

f

mercies will I ga - ther thee. In a lit - tle wrath I hid my

p

face from thee for a moment; but with ev - er-last-ing kind-ness will

f

I have mercy on thee, saith the Lord thy Re - deem - er.

ff

QUARTET, OR SEMI-CHORUS.

Allegretto. (♩ = 100.)

p For the mountains shall de - part, and the hills be re -

cres. *f*

No. 83.] FOR A SMALL MOMENT HAVE I FORSAKEN THEE.

mov'd; but My kind-ness shall not de-part from thee,

dim.

neither shall the covenant of My peace be re-mov-ed,

p

neither shall the covenant of My peace be re-mov-ed, saith the

cres. *f*

Lord, the Lord that hath mer-cy up-on . . thee, My kindness shall

ff *p*

not depart from thee, saith the Lord that hath mer-cy up-on . . thee.

pp *rall.*

Repeat the Quartet, or Semi-Chorus, "For the mountains shall depart," as Chorus.

Seek ye the Lord.

Isaiah lv. 6, 7.

J. F. BRIDGE.

Moderato.

SOPRANO SOLO, OR ALL THE SOPRANOS.

Seek ye the Lord while

*Moderato. (♩ = 66.)**mf*

CHORUS.

Seek ye the Lord while . . He may be found,

Seek ye the Lord while He may be found, . . call ye up -

mf

found, . . call

call . . ye up - on Him while He is

dim.

- on Him while He is near, call ye up - on Him while He is

dim.

near: *cres.*

near: Let the wick-ed for - sake his way. his .. way, and th'un-way, ..

cres.

Let the wick-ed for - sake his

p

- righteous man his thoughts: and let him re - turn . . un - way, for - sake his way: and let ... him re - turn . . un -

p

cres.

- to . . . the Lord, and He will have mer - cy, have mer - cy up - to . . . the Lord, and He will have mer - cy, have mer - cy up -

cres.

cres.

- on him; and to .. our .. God, for He .. will, for He will a -

cres.

dim.

Let him re - turn .. un - to the Lord, let - bundantly pardon. Let him re - turn un - to the

SEEK YE THE LORD.

[No. 84.]

him re - turn . . un - to the Lord, . . for He . . will a -
 Lord, . . let him re - turn . . un - to the Lord, for

- bundant - ly per - - don. *cres.*
 He . . will par - - don. *cres.* Seek ye the Lord,
 Seek . . . ye the Lord, O seek .

seek ye the Lord while He may be found, call . . ye up -
 ye the Lord while He may be found, call . . ye up -

- on Him . . while He . . is near, seek ye the Lord..
 - on Him . . while He is near, seek ye the

while He may be found, call ye up - on Him while . . He is near.
 Lord, *f* *p rall.*

Seek ye the Lord.

Isaiah lv. 6, 7.

Moderato. (♩ = 60.)

F. R. RICKMAN.

QUARTET, OR SEMI-CHORUS.

Seek ye the Lord while He may be found, seek ye the Lord

while He may be found, call ye up - on . . Him,

call ye up - on . . Him,

CHORUS.

call ye up - on Him while He is near: Seek ye the Lord while He may be

found, seek ye the Lord while He may be found, call ye up - on . . Him,

From *The Bristol Anthem Book*, by permission of Mr. W. Crofton Hemmons, Bristol

p *mf* *dim.*

call ye up - on . . Him, call ye up - on . . Him while He is near :

p *mf* *dim.*

call ye up - on Him,

TENORS AND BASSES.

Faster. f

Let the wick - ed for -

*Faster. (♩ = 90.)**Sw.**Gt. mf*

Let the wick - ed for-sake his . .

sake his . . way, . .

Let the wick - ed for -

Let the wick - ed for-sake his

dim. e rit.

way, . . .

a tempo.

and let him re - turn . . un - to the Lord, . . .

sake his way,

dim. e rit.

and

way, . . .

*dim. e rit.**a tempo.**p Sw.*

Without Ped.

let him re - turn un - to the Lord,

and He will have

Lord,

and He . . will have mer - cy up -

*cres.*and He will have mer - cy,
mer - cy up - on . . . him,will have . . mer - cy up -
He will have mer - cy up -*cres.*

He will have mer - cy up -

- on him, He will have mer - cy, mer - cy up - on him.

- on him,

He will have mer - cy.

- on him.

rit. molto.

SEEK YE THE LORD.

[No. 85.]

Tempo lmo.

Seek ye the Lord while He may be found, seek ye the Lord

while He may be found, call ye up - on . . Him, call ye up -

call while He is near, O seek the
- on . . Him, call, . . call up-on Him, O seek the
call up - on Him, seek, . . .
- on Him, call . . up - on Him while He is near, O seek . .

Lord, O seek the Lord, seek ye the Lord. . .
the Lord,

Seek ye the Lord.

Isaiah lv. 6, 7.

J. V. ROBERTS.

TENOR SOLO.

Andantino. (♩ = 80.)

Seek ye the

Sw. Diaps. & Oboe. *pp Sw. Diaps.*

Lord while He may be found, call ye up - on Him while

He is near, seek ye the Lord while He may be

cres. molto.

found, call ye up - on Him while He is near:

add Oboe.

mf
Let the
pp Sw. Diaps.

espressivo. p
wick-ed forsake his way, and the un-right-eous man his thoughts, and re-
pp Voix celeste.

rall. *a tempo.*
- turn un-to the Lord, re - turn un-to the Lord, and
a tempo.
rall. *Sw Diaps.*

He will have mer-cy, and a - bundant - ly par-don, He will have
add Oboe.

mer - cy, and a - bund - ant - ly . . par - don, a - bund - ant - ly . .

accel.

accel.

par - don, a - bund - ant - ly . . par - don. Seek ye the

rall. *a tempo.*

rall. *a tempo.*

Ch. p

TENOR SOLO.

Lord, while He may be found, call ye up - on Him while

CHORUS.

pp Seek ye the Lord, seek ye the Lord, seek ye, O

pp

He is near, seek ye the Lord,

seek the Lord, seek ye the Lord while He may . . be

mf *pp*

mf *pp*

Su. with Oboe. mf *p*

Detailed description: This system contains the first two lines of the musical score. It features a vocal line and two piano accompaniment staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is common time. The vocal line begins with a half note 'He', followed by a quarter note 'is', a half note 'near,', a whole rest, and then a half note 'seek', a quarter note 'ye', a half note 'the', and a quarter note 'Lord,'. The piano accompaniment consists of chords in the right hand and a single bass line in the left hand. Dynamic markings include *f* (forte) above the vocal line, *mf* (mezzo-forte) above the piano right hand, and *pp* (pianissimo) below the piano right hand. The piano left hand also has *mf* and *pp* markings. The system concludes with a piano introduction for the second system, marked *Su. with Oboe. mf* and *p*.

seek ye the Lord, while He is near :

found, call ye up - on Him while He is near :

add to Su.

Detailed description: This system contains the second and third lines of the musical score. The vocal line continues with a half note 'seek', a quarter note 'ye', a half note 'the', a quarter note 'Lord,', a whole rest, a half note 'while', a quarter note 'He', a half note 'is', and a quarter note 'near :'. The piano accompaniment continues with chords in the right hand and a single bass line in the left hand. The system concludes with a piano introduction for the third system, marked *add to Su.*

Let the wicked forsake his
mf

cres. *dim.*

and the unrighteous man his thoughts. *Without Ped.*

way, and re - turn unto the Lord, and re -

mf *ff*

ff *Gt. Diaps. coupd. to Full Sw.*

Ped. *SOLO.*

He will have mer - cy,

- turn unto the Lord, and He will have mer - cy, He will have

pp *pp*

pp Ch. *Sw. Diaps. with Oboe.*

Without Ped. *Ped.*

He will have mer-cy He

mer-cy, He will have mer-cy, and a - bund-ant - ly pardon,

p Ch.

Without
Ped.

will have mercy, He will have mercy,

and a - bundantly pardon, and a -

Sv. Ch. Sv.

Ped. Without Ped. Ped.

[illegible]

and a-bund-ant-ly par-don. A - men.

will have mer-cy and par - don. A - men.

Ped. 32 ft.

87 Arise, shine, for thy light is come.

Isaiah lx. 1-3.

G. J. ELVEY.

Allegro.

f A - rise, a - rise, shine, for thy light is come, shine,
f A - rise, a - rise, shine, for thy light is come,

shine, for thy light is come, is
p shine, for thy light is come, and the glo - ry of the Lord is ris -
p shine, for thy light is come, and the glo - ry of the Lord is

cres. ris - en up - on thee, is ris - en up - on . . thee.
f ris - en up - on thee, is ris - en, is ris - en up - on . . thee.
cres. ris - en up - on thee,

p For behold, darkness shall cov - er the earth, and gross
p

p

darkness, and gross darkness, gross dark - ness the

This system consists of a vocal melody and a piano accompaniment. The vocal part is in G major (one sharp) and 4/4 time. It begins with a half note G4, followed by a quarter rest, then a half note A4, a quarter rest, a half note B4, a quarter rest, a half note C5, and a quarter rest. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

people, gross dark - ness the peo - ple : but the

f

f

cres.

This system continues the vocal melody and piano accompaniment. The vocal part has a half note D5, a quarter rest, a half note E5, a quarter rest, a half note F5, a quarter rest, a half note G5, and a quarter rest. The piano accompaniment continues with the same rhythmic pattern, featuring a half note G5 in the right hand.

Lord shall a - rise, the Lord shall a - rise, the Lord shall a -

f

This system concludes the piece. The vocal part has a half note A4, a quarter rest, a half note B4, a quarter rest, a half note C5, a quarter rest, a half note D5, and a quarter rest. The piano accompaniment continues with the same rhythmic pattern, featuring a half note D5 in the right hand.

ARISE, SHINE, FOR THY LIGHT IS COME.

[No. 87.]

His glo - ry shall be
rise up - on . . . thee, and His glory shall be seen, His glory shall be

seen, His glo - ry shall be seen up - on . . . thee.
seen, His glo - ry shall . . . be seen up - on . . . thee. And the
seen, shall . . . be . . . seen up - on . . . thee.
seen, His glo - ry shall be seen up - on . . . thee.

and kings . . . to the
Gentiles shall come, shall come to Thy light, and kings . . .
and kings . . .

bright - ness . . . of thy ris - ing, and kings . . . to the
to the brightness of thy ris - ing, and kings to the
to the brightness . . . of thy ris - ing, kings . . . to the
to the brightness of thy ris - ing, and kings to the
brightness, the bright - ness . . . of thy ris - ing. A - rise, a - rise,

brightness, the brightness of thy ris - ing. A - rise, a - rise,
brightness, the brightness . . . of thy ris - ing. A - rise, a - rise, shine,
brightness, the brightness of thy ris - ing. A - rise, a - rise,

No. 87.] *ARISE, SHINE, FOR THY LIGHT IS COME.*

shine, for thy light is come, shine, for thy light is come, thy light is come.

shine, for thy light is come, shine, for thy light is come, thy light . . is come.

shine, for thy light is come, shine, for thy light is come, thy light is come.

Detailed description: This is a musical score for a hymn. It features two staves, a treble staff and a bass staff, both in a key of one flat (B-flat major or D minor) and a 4/4 time signature. The melody is primarily in the treble staff, with the bass staff providing a harmonic accompaniment. The lyrics are written below the staves, with some lines appearing above the treble staff. The piece concludes with a double bar line.

88 *Arise, shine, for thy light is come.*

Isaiah lx. 1, 19.

E. J. HOPKINS,

Bold and spirited. (♩ = 116.)

A - rise, shine, for thy light is come, and the glory of the

Detailed description: This is the beginning of a musical score for a hymn. It features two staves, a treble staff and a bass staff, both in a key of two sharps (D major or F# minor) and a 3/4 time signature. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves. The piece starts with a forte (f) dynamic marking.

Lord, the glo-ry of the Lord, the glo-ry of the Lord, is

Detailed description: This is a continuation of the musical score. It features two staves, a treble staff and a bass staff, both in a key of two sharps (D major or F# minor) and a 3/4 time signature. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

ris-en up-on thee, a - rise, shine, for thy light is come, and the

Detailed description: This is a continuation of the musical score. It features two staves, a treble staff and a bass staff, both in a key of two sharps (D major or F# minor) and a 3/4 time signature. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves.

glo-ry of the Lord, the glo-ry of the Lord is ris -

Detailed description: This is the final part of the musical score. It features two staves, a treble staff and a bass staff, both in a key of two sharps (D major or F# minor) and a 3/4 time signature. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are written below the staves. The piece concludes with a double bar line.

- - en . . up - on thee, the glo - ry of the Lord, the

glo - ry of the Lord is ris - en, is ris - - en up -

- - on thee. The sun shall be no more thy

shall be . . no more thy light by
light by day, shall be no more, no more thy light by

shall be . . no more thy light by
day ;
day ; neither, nei - ther for bright - ness shall the moon give
day ;

light un - to thee, give light un - to thee: but the Lord, the

Lord shall be un - to thee an ev - er - last - ing light, an

an ev - er - last - ing
ev - er - last - ing light, shall be un - to thee an . . ev - er - last - ing
un - to thee, a . .

light, *Joyfully.* light, but the Lord shall be un - to thee an
light,

ev - er - last - ing light, and thy God thy glo - ry. . . . *rall.*

Isaiah lxiii. 9.

W. J. HUTCHINS.

Adagio. *cres.*

p *cres.*

In all their af-flic-tion He was af-flict-ed,

p

and the an-gel of His presence saved them: in His love and in His

cres. *dim.*

>cres. *dim.*

pi-ty He re-deem-ed them, Here-deem-ed them; and He bare them, and He

and car-ried them all the days of old, and He bare them, and

cres.

bare them, carried them all the days of old, bare them,

car-ried them, *f* *dim.* *rall.*

f *dim.* *rall.*

carried them, He car-ried them all the days of old, all the days of old.

Isaiah lxiii. 16 ; John iv. 23.

J. BARNBY.

Not too slow. (♩ = 100.)

First system of the musical score. It consists of a treble and a bass staff. The key signature has three sharps (F#, C#, G#) and the time signature is 3/2. The music begins with a *mf* (mezzo-forte) dynamic. The lyrics are: "Thou, O Lord, art our Fa - ther, Thou, Thou art our Fa - ther ;".

Second system of the musical score. It continues with the treble and bass staves. The lyrics are: "our Re - deem - er from ev - er - last - ing is . . . Thy name." The music features a *cres.* (crescendo) and a *f* (forte) dynamic marking.

Third system of the musical score. The lyrics are: "Thou, Thou, O Lord, art our Fa - ther, . . . Thou art . . . our". The music includes a *p* (piano) dynamic marking.

Fourth system of the musical score. The lyrics are: "Fa - ther ; our Re - deem - er from ev - er - last - ing, our Re -". The music includes a *cres.* (crescendo) marking.

Fifth system of the musical score. The lyrics are: ". - deem - er from ev - er - last - ing is Thy name, . . . is". The music includes a *f* (forte) dynamic marking.

Thy name. The hour cometh, and now is, the

p

Sw. p

This system contains the first two staves of music. The vocal line (treble clef) and piano accompaniment (bass clef) are in D major. The lyrics are 'Thy name. The hour cometh, and now is, the'. Dynamics include piano (*p*) and *Sw. p* (swelling piano).

hour cometh, and now is, when the true worshippers shall

cres. *p*

cres. *p*

cres. *p*

This system contains the next two staves of music. The vocal line continues with 'hour cometh, and now is, when the true worshippers shall'. Dynamics include crescendo (*cres.*) and piano (*p*).

worship the Father in spir-it and in truth, in spir-it

This system contains the final two staves of music. The vocal line continues with 'worship the Father in spir-it and in truth, in spir-it'. The piano accompaniment provides harmonic support.

The musical score is written for voice and piano. It consists of three systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features a mix of half notes, quarter notes, and eighth notes, with some measures containing triplets. Dynamics include *cres.* (crescendo), *dim.* (diminuendo), and *p* (piano).

cres.

and in truth, the hour cometh, and now is, the hour

cres.

cres.

cometh, and now is, when the true worshippers shall

dim.

worship the Father in spir - it and in truth, in

dim.

spir - it and in truth. . . Thou, O Lord, art our Fa - ther,

Thou . . art our Fa - ther; our Re - deemer from ev - er -
f our Re - deem -

- - last - ing is Thy name, our Re - deem - er,
dim. p
 - - er is Thy name, *Ped. pp*

our Re - deem - er from ev - er - last - ing is Thy name.
rall. > dim. p pp
rall. > dim. p pp

Lamentations iii. 22, 23; Psalms lxxviii. 19; xxxvi. 10.

J. BOOTH.

Larghetto.

It is of the Lord's mercies that we are not con-sum-ed, be -

- cause His compassions fail not. They are new ev-ery morn-ing,

Andante.

great is Thy faith-ful-ness. Blessed, blessed, bless-ed be the

Lord, . . who dai-ly load-eth us with His ben-e-fits,

cres. *mf*

e-ven the God, the God of our sal-va-tion, e-ven the God, the

cres. *mf*

God of our sal-va - tion.

Sw.

pp

This system contains the first vocal and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics 'God of our sal-va - tion.' are written below the vocal line. The piano part includes dynamic markings *Sw.* (Sustained) and *pp* (pianissimo).

mf

O con - tinue Thy lov - ing - kindness, Thy lov - ing -

mf

This system contains the second vocal and piano accompaniment. The vocal line continues with the lyrics 'O con - tinue Thy lov - ing - kindness, Thy lov - ing -'. The piano part includes the dynamic marking *mf* (mezzo-forte).

kindness un-to them that know Thee; and Thy righteousness to the

ff

ff

This system contains the third vocal and piano accompaniment. The vocal line continues with the lyrics 'kindness un-to them that know Thee; and Thy righteousness to the'. The piano part includes the dynamic marking *ff* (fortissimo).

pp rall.

molto rit.

upright in heart, and Thy righteousness to the upright in heart. A - men.

pp rall.

molto rit.

This system contains the final vocal and piano accompaniment. The vocal line concludes with the lyrics 'upright in heart, and Thy righteousness to the upright in heart. A - men.'. The piano part includes the dynamic markings *pp rall.* (pianissimo, rallentando) and *molto rit.* (molto ritardando).

The Lord is my portion.

Lamentations iii. 24—26.

E. J. HOPKINS.

Moderato. (♩ = 72.)

The first system of the musical score. It features a treble and bass staff in G major (one sharp) and 3/2 time. The tempo is marked 'Moderato' with a quarter note equal to 72 beats per minute. The dynamics are marked 'mf' (mezzo-forte). The lyrics are: 'The Lord is my por - tion, saith my soul; . . . therefore will I'.

The second system of the musical score. The lyrics are: 'hope, will I hope in Him. The Lord . . . is good unto them . . . that'.

The third system of the musical score. The lyrics are: 'wait for Him, to the soul . . . that seeketh Him, that seek - eth Him, the'.

The fourth system of the musical score. The lyrics are: 'Lord is good unto them . . . that wait for Him, to the soul that'.

A little quicker.

The fifth system of the musical score. The tempo is marked 'A little quicker'. The lyrics are: 'seeketh Him, that seek - eth Him. It is good that a man should both'.

hope and qui-et-ly wait, should qui-et-ly wait for the sal-

-vation of the Lord, a man should both hope.. and qui-et-ly

wait,.. and qui-et-ly wait for the sal-vation of the Lord, should

should

dim. qui-et-ly wait for the sal-vation of the Lord. The *rall.* *Original time.*

dim. qui-et-ly wait for . . . the Lord.

Lord is my por-tion, saith my soul; therefore will I

cres.

cres.

hope, will I hope . . in Him, . . therefore will I hope, will I

f

hope . . in . . Him, will I hope in Him, will I hope in Him.

rall.

93

They that be wise.

Daniel xii. 3.

Firmly, and not too slow. ($\text{♩} = 60$).

J. M. BELL.

mf

They that be wise shall shine as the brightness, shine as the brightness of the

mf

fir - ma - ment; they that be wise, they that be wise . . shall shine as the

brightness of the fir - ma - ment, shine as the brightness of the

First system of musical notation. Treble and bass staves. The melody is in G major, 4/4 time. The lyrics are: fir - ma - ment; and they that turn ma - ny, turn ma - ny to

Second system of musical notation. Treble and bass staves. The melody continues. The lyrics are: righteousness, and they that turn ma - ny, turn ma - ny to

Third system of musical notation. Treble and bass staves. The tempo changes to 'Rather faster. (♩ = 96.)'. The time signature changes to 4/2. The lyrics are: righteousness as the stars for ev - er and ev - er, the

Fourth system of musical notation. Treble and bass staves. The melody continues with dynamic markings 'cres.' and 'ff'. The lyrics are: stars for ev - er and ev - er, as the stars for . . ev - er and

Fifth system of musical notation. Treble and bass staves. The melody continues with dynamic markings 'cres.' and 'pp'. The lyrics are: ev - er, the stars for ev - er and ev - er, for

Sixth system of musical notation. Treble and bass staves. The melody concludes with dynamic markings 'cres.', 'f', and 'dim.'. The lyrics are: ev - er and ev - er, for ev - er and ev - er.

Come, and let us return.

Hosea vi. 1; Isaiah lv. 7; Psalm cxvi. 1—5.

W. JACKSON.

Slowly and expressively.

p Come, and let us re - turn .. un - to . . the Lord, and *mf*

He will have mer - cy, have mer - cy up - on us; and to our
and He will have mer - cy up - on us; *mf* *cres.*

God, for He will a - bund - ant - ly par - don. *mf* *rit.*

SOPRANOS. *A little faster.*

I love the Lord, be - cause He hath heard my voice, and my suppli -
A little faster. *p*

ca - tions. Be - cause He hath in - clin - ed His ear un - to me, . . *p*

COME, AND LET US RETURN.

[No. 94.]

therefore will I call . . up - on Him as long as I live, will

call . . up - on Him as long as I live.

ALL VOICES IN UNISON. *alla recit.*

The sorrows of death

com-pass'd me, the pains of hell gat hold up - on me : I found

cres - cen - do. rit.

trouble and sorrow. Then called I upon the name of the Lord.

Gracious is the Lord, gracious and right-e-ous; yea, our

God is mer - ci - ful.
God is mer - ci - ful. Who is like un - to the

Lord our God? Come, and let us re - turn un - to .. the

COME, AND LET US RETURN.

[No. 94.]

The musical score is written for voice and piano. It begins with a treble and bass clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The tempo is marked *mf* (mezzo-forte).

First System:
 The vocal line (treble clef) and piano accompaniment (bass clef) are shown. The lyrics are: "Lord, and He will have mercy, have mercy up - on us ;". The piano part has a *mf* marking.

Second System:
 The vocal line continues with the lyrics: "and to our God, for He will a - bundantly par - don." The piano part has a *mf* marking. The system ends with a *dim. e rit.* (diminuendo e ritardando) marking.

Third System:
 The vocal line continues with the lyrics: "cres - cen - do." The piano part has a *cres* (crescendo) marking. The system ends with a *dim. e rit.* marking.

Fourth System:
 The vocal line continues with the lyrics: "cres - cen - do." The piano part has a *cres* marking. The system ends with a *dim. e rit.* marking.

Fifth System:
 The tempo changes to *a tempo*. The vocal line begins with a *pp* (pianissimo) marking. The lyrics are: "Come, and let us re - turn un - to the Lord. A - men, A - men." The piano part also begins with a *pp* marking. The system ends with a *p* (piano) marking.

Sixth System:
 The vocal line continues with the lyrics: "A - men, A - men." The piano part has a *p* marking. The system ends with a *p* marking.

Seventh System:
 The vocal line continues with the lyrics: "A - men, A - men." The piano part has a *pp a tempo* marking. The system ends with a *p* marking.

95 Rend your heart, and not your garments.

Joel ii. 13.

J. B. CALKIN.

p

Rend your heart, and not your garments, and turn un - to . . the

Lord your God: for He is gra - cious, gra - cious and mer - ci - ful,
for He is gra - cious and mer - ci - ful,

f and re - pent . . eth
p slow to an - ger, and of great kind - ness, and re - pent - eth
p

Him . . . of the e - vil, *cres.*
Him . . of the e - vil, and re - pent . . eth Him, . . *cres.*

f and . . re - pent - eth Him *pp* of the e - . - vil.

Micah vii. 18.

W. HATELY.

Moderato.

mf

Who is a God like un - to Thee, who is a God like un - to

mf

p

Thee, that par-doneth in - i - qui-ty, that par-doneth in - i - qui-ty, and

p

cres.

passeth by the transgression of the remnant of His her - it-age, and

cres.

dim.

passeth by the transgression of the remnant of His her - it-age?

dim.

mf

Faster.

Who is a God like un - to Thee? He re-taineth not His an - ger for

mf

be-cause He de-
dolce.

ev - er, He retaineth not His an-ger for ev - er, be -

light-eth in mer - cy, be-cause He de-light-eth in mer - cy, in

- cause He de-light-eth in mer - cy, be-cause He de-light-eth in

mer - cy,

mer - cy, be - cause He de - light-eth, de - light-eth in mer - cy, be -

cres. *f*

cres.

dim.

- cause He de - light-eth in mer - cy, de-light-eth in mer - cy.

dim.

f *Tempo primo.*

Who is a God like un - to Thee? Who is a God like un - to Thee?

f *dim.* *p*

dim. *p*

The Lord is good.

Nahum i. 7

First time QUARTET, second time CHORUS.

J. BELL.

Moderato. (♩ = 80.)

mf The Lord is good, the Lord is good, a strong - hold, a

mf

strong - hold in the day . . of trou - ble, in the

rall. e dim.

rall. e dim.

The Lord is good, the Lord is good, a

a tempo.

day of trou - ble. a strong - hold, the

f

strong - hold,

Lord is good, a strong - hold, a strong - hold, a strong - hold in the

the Lord is good,

day of trou - ble, the day . . of trou - ble.

rall. e dim.

rall. e dim.

Slowly. First time QUARTET, *second time* CHORUS. *cres.*

And He knoweth them that trust in Him, He knoweth them that

trust in Him, He knoweth them that trust in Him, He knoweth,

He knoweth them that trust in Him, . . . He knoweth
knoweth them, He knoweth them that trust in Him, He know - eth
know - eth them that trust in Him,

them that trust, that trust in Him. Him. A - men.

The Lord is in His holy temple.

Habakkuk ii. 20.

Slowly.

The first system of the musical score is for the first line of the hymn. It consists of a treble and a bass staff, both in the key of D major (indicated by two sharps) and 3/2 time. The tempo is marked 'Slowly.' and the dynamics are 'mp' (mezzo-piano). The melody is written in the treble staff, and the accompaniment is in the bass staff. The lyrics 'The Lord is in . . His ho - ly tem - ple, the' are written below the treble staff.

The second system of the musical score continues the melody and accompaniment. The lyrics 'Lord is in . . His ho - ly tem - ple: let all the' are written below the treble staff.

The third system of the musical score continues the melody and accompaniment. The lyrics 'earth keep si - lence be - fore Him, let all . . the earth keep' are written below the treble staff.

The fourth system of the musical score concludes the hymn. It features a final cadence in both staves, marked with a double bar line and repeat dots. The lyrics 'si - lence be - fore Him, keep si - lence be - fore Him.' are written below the treble staff. The dynamics 'pp' (pianissimo) are indicated at the end of the system.

Sing, O daughter of Zion.

Zephaniah iii. 14, 15.

H. E. BUTTON.

Allegro.

f Sing, sing, O daughter of Zi-on; shout, shout, O Is-ra-el;

sing, sing, O daughter of Zi-on; be glad and re-joyce with all . . the

be glad and re-joyce, be glad and re-joyce with all . . the
mf heart, be glad and re-joyce, be glad and re-joyce, O
mf heart, be glad and re-joyce, be glad and re-joyce with all . . the
 be glad, re-joyce, be glad, re-joyce with all the

heart,
 daughter, O daughter of Je-ru-salem, be glad, . . re-joyce . .
 heart,
 heart,
ff

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with all the heart, O daughter . . of Je - ru - sa - lem.

O daughter of Je - ru - sa - lem.

* QUARTET. *Andante moderato.*

p The Lord is in . . the midst of thee : . . *mf* thou shalt not see

ev - il an - y more, the Lord is in . . the midst of thee :

thou shalt not see ev - il, thou shalt not see ev - il, *dim.*

thou shalt not see ev - il, thou shalt not see ev - il, thou shalt not see

dim.

* If possible, this movement should be sung unaccompanied.

ev - il an - y more, the Lord, . . the

pp

Lord, . . the Lord is in the midst, in the midst of thee.

f *pp*

CHORUS. *Tempo 1mo. (Allegro).*

f Sing, sing, O daughter of Zi-on; shout, shout, O Is - ra -

-el; sing, sing, O daughter of Zi-on; be glad and re -

be glad and re - joice, be
-joice with all . . the heart, be glad and re - joice, be
be glad, re - joice, be

mf

SING, O DAUGHTER OF ZION.

[No. 99.]

glad and re - joice with all . . the heart,

joice, be glad and re - joice, O daughter, O daughter of Je -
glad and re - joice with all . . the heart, O daughter of Je -

glad, re - joice with all the heart,

The first system of musical notation features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody begins with a half note G4, followed by quarter notes A4, B-flat4, and A4. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

-ru - sa-lem, be glad, . . . re - joice . . . with

The second system continues the vocal melody and piano accompaniment. It includes a piano forte (ff) dynamic marking. The melody features a half note G4, followed by quarter notes A4, B-flat4, and A4. The piano accompaniment continues with chords and single notes.

all . . the heart, O daugh - ter . . of Je - ru - sa - lem.

O daugh - ter of Je - ru - sa - lem.

The third system concludes the song. It features a final vocal melody line and piano accompaniment. The key signature remains two flats, and the time signature is 4/4. The melody ends with a half note G4. The piano accompaniment ends with a final chord.

Rejoice greatly.

Zechariah ix. 9 ; Matthew xxi. 9 ;
Malachi iii. 2 ; Psalm xx. 9.

H. H. WOODWARD.

Allegro. (♩ = 108.)

Re - joice greatly, O . . daughter of Zi - on : be -

- hold, thy King cometh un - to thee, .. re - joice, re -

- joice, be - hold, thy King cometh un - to thee: He is

REJOICE GREATLY.

[No. 100.]

just, *p* and having sal - va - tion, He is just, and having sal -
cres.
p *cres.*
cres.
 add Oboe.

va - tion. Ho - san - na to the Son of Da - vid :

cres. *f* *Gt.*

Slower.

Blessed is He that cometh in the name . . . of the Lord. . . .

Slower.

Slower.

8 (261)

QUARTET. *Slow.* (♩ = 69.)

p But who may a - bid the day of His com - ing? and

But who may a - bid His com - ing?

CHORUS.

Largo. (♩ = 60.)

who shall stand when He . . ap - pear - eth? Save, Lord, and

cres. hear us, O King of Heaven, when we call up - on . . Thee. *dim.*

101

From the rising of the sun.

Malachi i. 11.

F. A. G. OUSELEY.

Moderato.

mf From the ris - ing of the sun un - to the going down of the

f My nameshall be great, shall be great a - mong . . the Gen -
same My nameshall be great, shall be great a - mong the Gen -
My nameshall be great a - mong the Gen -

- tiles; *mf*

- tiles; and in ev' - - ry place, and in ev' - - ry

- tiles;

un - to . . . My

place in - cense shall be of - fer'd up un - to . . . My

un - to . . . My

name:

name: for My name shall be great a - mong . . the

name: for My name shall be great a - mong the . . .

heathen, for My name shall be great a - mong the hea -

heathen,

f

- then, thus saith the Lord, thus saith the Lord.

thus saith the Lord, thus saith the Lord.

mf From the ris - ing of the sun un - to the going down of the

mf

My name shall be great, shall be great a - mong . . .

f same My name shall be great, shall be great a . . .

f My name shall be great a -

... the Gen - tiles;

-mong the Gen tiles; and in ev' - ry place, and in

-mong the Gen - tiles;

ev' - ry place in - cense shall be of - fer'd up un - to . . .

un -

to . . . My name, thus saith the Lord.

-to . . . My name, thus saith the Lord.

-to . . . My name, thus saith the Lord.

Consider the lilies.

Matthew vi. 28, 29.

H. G. TREMBATH.

Andante. cres. dim.

mp

Con - sider the lil - ies of the field, how they grow; they toil not, they

mp cres. dim.

toil not, neither do . . they spin, spin, con - sider the lil - ies, con - sider the

dim. p mp

neither do they spin, . .

cres.

lil - ies of the field, how they grow; they toil not, they toil not, neither

cres.

Con moto.

and yet I say unto you,

mf

do . . they spin : and yet . . I say un-to you, That even

mf

and yet . . I say . . un-to you,

Con moto. cres.

and yet . . I . . say un-to you,

Sol - o-mon in all his glo - ry, ev - en Sol - o-mon in all his

dim. . . *e* . . *rit.* *dim.* these. *Slowly.* *mp*

glory was not arrayed like one of these. Con - sider the lil - ies, con -

dim. . . *e* . . *rit.* *dim.* these. *Slowly.* *mp*

Tempo lmo. *cres.* *dim.*

- sider the lil - ies of the field, how they grow; they toil not, they

cres. *dim.*

cres. molto. *con moto.*

toil not, neither do . . they spin: yet Sol - omon in all his glo - ry was not ar -

cres. molto. *f* *con moto.*

rit. . . e . . dim.

- rayed like one of these, Sol - o - mon in all his glo - ry was not ar -

rit. . . e . . dim.

. . . molto. *Adagio.* *pp*

- rayed like one of these. Con - sid - er the lil - ies, con - sid - er.

. . . molto. *p Adagio.* *pp*

Matthew ix. 13; Luke xv. 10; 1 Timothy i. 15.

C. VINCENT.

Andante. ($\text{♩} = 63.$)

p e legato.

TENOR SOLO, OR ALL THE SOPRANOS.

p

I came not to call the right - eous, I

came not to call the right - eous, but sin - ners to re -

mf

- pent - ance, but sin - ners to re - pent - ance, I

came not to call the right - eous, but sin - - ners to re -

- pent - ance.

QUARTET, OR SEMI-CHORUS.

There is joy in the presence of the an - gels of God ov - er

CHORUS.
one sin - ner that re - pent - eth, There is joy in the presence of the

I CAME NOT TO CALL THE RIGHTEOUS.

[No. 103.]

an - gels of God, there is joy, *Sw.* there is joy, there is joy in the

ov - er one sin - ner that re - pent -
presence of the an - gels of God ov - er one sin - ner that re - pent -
ov - er one sin - ner that re - pent -

- eth, . . . that re - pent - - eth. *Allegro maestoso. (♩ = 112.)*
- eth, over one sin - ner that re - penteth. Faith - ful, faith - ful
- eth, . . . that re - pent - - eth.

faithful is the say - ing, and worth - y, worth - y of all ac - cep -

- ta - tion, faith - ful, faith - ful, faithful is the say - ing, that

No. 103.] I CAME NOT TO CALL THE RIGHTEOUS.

ALL THE VOICES IN UNISON.

a tempo.

cres.

Christ Je - sus, Christ Je - sus

came in - to the world to save . . sin - ners,

Christ Je - - sus came in - to the

world to save . . sin - - - - ners.

I CAME NOT TO CALL THE RIGHTEOUS.

[No. 103.]

a tempo.

Faith - ful, faith - - ful, faith - ful is the

f a tempo.

rall. al fine.

say - - ing, and worth - y, and worth - y of

rall. al fine.

rall. al fine.

molto rall.

all ac - cep - ta - tion. A - men, A - men.

molto rall.

(271)

Come unto Me.

Matthew xi. 28, 29.

Arranged from GOUNOD by J. B. THOMSON.

Slowly.

p
Come un-to Me, come un-to Me, all ye that la-bour and

are heavy lad-en, and I will give, will give you rest, and

dim.
I will give, will give you rest. . . Take My yoke up -

- on you, and learn of Me; for I am meek and low-ly in

heart: and ye shall find rest un-to your souls, ye shall find

COME UNTO ME.

[No. 104.]

rest, ye shall find rest un to your . . souls. O come, . .

come un - to Me, O come, . . come un - to

come, come un - to Me, O come, come un - to

Me, and I will give you rest, and I will give you rest.

dim. *p* *dim.* *p* *ritard.* *f* *p* *ritard.*

105

Come unto Me.

Matthew xi. 28—30.

J. BOOTH.

Come un - to Me, Come un-to Me, all ye that la - bour

and are heavy lad - en, are heavy lad - en, and I will give you

Largo. *Andante con moto.* *mf* *p* *mf* *p*

rest, rest, I will give you rest. Take My yoke up -

pp *sf* *mf*

- on . . you, and learn of Me, learn . . of . . Me; for

and learn of Me; *p* for

I am meek and low - ly,

I am meek, for I am meek, for I am meek and low - ly, and

I am meek and low - ly,

low - ly in heart: and ye . . shall find rest . . . un -

pp

and ye . . shall find

to . . your . . souls, . . . ye shall . . . find

mf

COME UNTO ME.

[No. 105.]

rest, . . find rest un - to your souls,
 rest, . . un - to . . your souls, ye shall find
 rest, . . find rest un - to your souls, ye shall find
 un - to . . . your . . . souls, ye

shall find rest, . . find rest un - to your
 shall find rest, . . find rest un - to your
 shall find rest, . . find rest un - to your

For My yoke . . is eas - y,
 souls. For My yoke is eas - y, and My bur - den is
 souls.

light, for My for My yoke is eas - y, and My bur - den is . .
 light, *pp* for My yoke is eas - y, and My bur - den is

light. Come un - to Me, come, come un - to Me.
 light. *mf* *pp* *rit.*

Matthew xxi. 9.

Allegro maestoso.

J. B. CALKIN.

Ho - san - na, Ho - san - na, Ho - san - na to the Son of

Da - vid, to the Son of Da - vid: Blessed is He that

com - eth, that cometh in the name of the Lord, in the name

of the Lord; . . Ho - san - na, Ho - san - na, Ho -

- san - na in the high - est. A - men. . .

Mark x. 14.

H. GADSBY.

Not too slowly.

Suf - fer the lit - tle chil - - dren to come un - to

Suf - fer the lit - tle chil - dren to . . come un - to

p

Me, . .

Me, . . and for - bid them not, and for - bid them not: for of

such is the king - dom of God. . . Suf - fer the lit - tle

cres.

chil - dren to come un - to Me: for of such is the

cres.

dim.

king - dom, the king - dom of God. Suf - fer the lit - tle

pp

dim. *pp*

chil - dren to come un - to Me, . . and for - bid them not,

chil - dren to . . come un - to Me, . . and for - bid them not, and for -

- bid them not : for of such is the king - dom of God.

rall.

rall.

108

Suffer the little children.

Mark x. 14, 15.

E. PROUT.

Moderately fast.

mf

Suf - fer the lit - tle chil - dren to come un - to

Me, and for - bid . . them not,

Suf - fer the lit - tle

Suf - fer the lit - tle chil - dren to come un - to

chil - dren, . the lit - tle chil - dren to come un - to

cres.

Me, and for - bid them not, for - bid them not: for of such is the

Me, and for - bid them not,

cres.

king - dom of God, of such is the king - dom of God. . .

Crotchets as before.

Who - so - ev - er shall not receive the kingdom of God as a lit - tle

f

child, Who - so - ev - er shall not receive the kingdom of God as a lit - tle

child, he shall not en - ter there - in, he shall not en - ter there - in.

p

(MAGNIFICAT.)

Luke i. 46—55.

E. BUNNETT.

ALL THE VOICES IN UNISON.

Allegro. (♩ = 120.)

f My soul doth mag-ni - fy the Lord, and my

mf *Diaps. Gt. with Soc. compd. add Prin.*

spir-it hath re - joic - ed in God my . . Saviour. For He hath re -

-gard - ed the low - li - ness, . . the low - li - ness of His hand -

-maid - en. For behold, from hence - forth all gen - er -

-a - tions shall call me . . . blessed. For He that is might - y hath

mag - ni - fi - ed me; . . . and ho - ly, ho - - ly is His name.

The harmonized portions may be sung either with or without accompaniment.

And His mer - cy is on them that fear Him through-

-out . . . all gen - er - a - - tions.

UNISON.

He hath shewed strength, shew - ed strength with His arm ; He hath

The first system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment starts with a forte (f) dynamic, featuring chords in the right hand and single notes in the left hand.

scat - ter - ed the proud in the im - ag - in - a - tion

The second system of the musical score. The vocal line continues with a half note D5, followed by quarter notes C5, B4, and A4. The piano accompaniment features a piano (p) dynamic, with chords in the right hand and single notes in the left hand.

of . . . their hearts. He hath put down the might - y from their

The third system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a forte (f) dynamic, with chords in the right hand and single notes in the left hand.

seat, . . and hath . . ex - alt - ed the hum - ble and

The fourth system of the musical score. The vocal line continues with a half note D5, followed by quarter notes C5, B4, and A4. The piano accompaniment features a piano (p) dynamic, with chords in the right hand and single notes in the left hand.

f

meek. He hath fill - ed the hun - gry with . . good

f

things; and the rich He hath . . sent emp - ty a - way.

p

He re - mem - b'ring His mer - cy hath help - en His ser - vant

p

f

Is - ra - el; as He pro - mised to our fore .

f

fa - thers, A bra - ham and his seed, . . for . ev - er.

p

UNISON.

Glo - ry be to the Fa - ther, and to . . . the Son, . . and

f

to the Ho - ly Ghost ; As it was in the be - gin - ning, is

now and ev - er shall be : world with - out end. A - men.

rall. *pp*

rall. *pp*

Allegro.

f My soul doth mag-ni-fy the Lord, and my spir-it hath re-

Allegro. (♩ = 100.)

f

p - joic-ed in God my Sa-viour. For He hath re-

p

p - gard-ed the low-li-ness . . of His hand-maid-en.

mf For . . be-hold, from hence-forth all gen-er-ations shall call me

ff *Slow.*

bless - ed. For He that is might - y hath mag - ni - fi - ed me; and

pp

ff *Slow.*

pp

Ped.

a tempo.

ho - ly . . is . . His name. *mf* And His mer - cy is on

mf

a tempo.

mf

ff

them that fear Him, throughout all gen - er - a - tions. He hath shewed

ff

strength, shewed strength with His arm ; He hath scatter - ed the proud

in the im - ag - in - a - tion . . of their hearts.

He hath put down . . the might - y from their seat, and

The musical score is written for voice and piano. It consists of three systems. Each system has a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The key signature has one flat (B-flat). The first system contains the lyrics 'strength, shewed strength with His arm ; He hath scatter - ed the proud'. The second system contains 'in the im - ag - in - a - tion . . of their hearts.' and includes a piano (*p*) dynamic marking. The third system contains 'He hath put down . . the might - y from their seat, and' and includes both piano (*p*) and forte (*f*) dynamic markings. The score ends with a double bar line and a final piano (*p*) marking.

hath ex - alt - ed the humble and meek. He hath fill - ed the

hun - gry, the hungry with good things; and the rich he hath sent

emp - ty a - way. He re - mem - b'ring His mer - cy hath

holpen His servant Is - ra-el; as He prom - ised to our fore -

- fa - thers, A - bra - hani and his seed, for ev - er.

MY SOUL DOTH MAGNIFY THE LORD.

[No 116]

ff a tempo.

Glo - ry be to the Fa - ther, and to the Son, and

a tempo.

to the Ho ly Ghost; As it was in the be - gin - ning, is

Slower.

now, and ev - er shall be: world with - out end. A - men.

Slower.

My soul doth magnify the Lord.

(MAGNIFICAT.)

Luke i. 46—55.

A. S. MARKS.

Allegro.

ALL THE VOICES IN UNISON.

mf

My soul . . doth

Allegro.

mag - ni - fy the Lord, and my spir - it hath re - joic - ed in

*cres.**dim.*

God . . my Sa-viour. For He hath re - gard - ed the low - li -

ness, . . the low - li - ness of His hand - maid - en.

HARMONY.

f For be-hold, from hence - forth all gen-er - a - tions shall

f

f

ff call . . me bless - ed. For He that is might - y hath

dim.

dim.

dim.

pp *rall.* mag - ni - fied me ; and ho - ly is His name.

pp *rall.*

pp *rall.*

VOICES IN UNISON.

a tempo.

And His mer - cy is on them, . . on them that . .

*a tempo.**mp*

fear Him, throughout all gen - er - a - tions,

Poco animato.

He hath shewed strength . . . with His arm; He hath

*Poco animato.**f*

scat - ter - ed the proud in the im - ag - in - a - tion

f

marcato.

of their hearts. He hath put down the might - y from their

cres. ff rall. Tempo 1mo.

seat, and hath ex - alt - ed the hum - ble and meek. He hath

dolce. dim.

fill - ed the hun - gry with good things; . . and the

rich He hath . . sent . . emp - ty a - way.

p He re - mem - b'ring His mer - cy hath hol - pen His ser - vant

p

cres. Is - ra - el; as He prom - is - ed to our fore - -

cres.

p - fa - thers, A - bra - ham and his seed, . . . for ev - er. *pp* *rall.*

p *pp* *rall.*

VOICES IN UNISON.

f Glo - ry be to the Fa - ther, and to the Son, and

f

to the Ho - ly Ghost ; As it was in the be - gin - ning, is

now, and ev - er shall be : world with - out end. A - men.

112 Blessed be the Lord God of Israel.

Luke i. 68—79.

(BENEDICTUS.)

J. Goss.

With animation.

Blessed be the Lord God of Israel, for He hath visited and re-deemed His

Allegro. (♩ = 100.)

f Gt.

peo - ple ; And hath rais - ed up a might-y sal - va - tion

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, with the lyrics 'peo - ple ; And hath rais - ed up a might-y sal - va - tion' written below them. The bottom two staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

for us, in the house of His ser - vant Da - vid ;

The second system of the musical score consists of four staves. The top two staves are for the vocal parts, with the lyrics 'for us, in the house of His ser - vant Da - vid ;' written below them. The bottom two staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

As He spake by the mouth of His ho - ly proph - ets, which have been since the

The third system of the musical score consists of four staves. The top two staves are for the vocal parts, with the lyrics 'As He spake by the mouth of His ho - ly proph - ets, which have been since the' written below them. The bottom two staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C).

world be - gan: That we should be sav - ed from our

This system consists of a vocal melody and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef with the same key signature. The music is in 4/4 time. The vocal line has lyrics: "world be - gan: That we should be sav - ed from our".

and from the hands of all that hate . . . us ;
rall. e dim.

en - emies, and from the hands of all that hate . . . us ;
rall. e dim.

This system continues the vocal melody and piano accompaniment. The vocal line has lyrics: "and from the hands of all that hate . . . us ;" and "en - emies, and from the hands of all that hate . . . us ;". The piano accompaniment features a prominent bass line. The tempo and dynamics markings "rall. e dim." are placed above the vocal line.

To perform the mercy promised to our fore - fathers, and to re -

Ch. (or Sw.)

This system concludes the vocal melody and piano accompaniment. The vocal line has lyrics: "To perform the mercy promised to our fore - fathers, and to re -". The piano accompaniment features a prominent bass line. The tempo and dynamics markings "Ch. (or Sw.)" are placed below the piano part.

member His ho - ly covenant; To perform the oath which He

The first system of the musical score is in G major (one sharp) and 4/4 time. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics are: "member His ho - ly covenant; To perform the oath which He".

sware to our fore - fa - ther A - braham, that He . . . would

The second system continues the melody and accompaniment. The lyrics are: "sware to our fore - fa - ther A - braham, that He . . . would". There is a slight overlap in the lyrics between the end of this system and the beginning of the next.

give us, That we be-ing de - liv - er - ed out of the hand of our

The third system concludes the piece. The lyrics are: "give us, That we be-ing de - liv - er - ed out of the hand of our". The piano accompaniment features a prominent bass line with a double bar line and repeat dots at the end.

enemies might serve Him without fear, In ho - li - ness and

dim.

This system contains the first two staves of music. The vocal staves (treble and bass clef) are in G major (one sharp). The piano accompaniment (grand staff) is also in G major. The lyrics are written below the vocal staves. A *dim.* (diminuendo) marking is placed above the piano staff.

right - eous - ness be - fore Him, all the days of our life.

This system contains the next two staves of music. The vocal staves continue the melody. The piano accompaniment features a more active bass line. The lyrics are written below the vocal staves.

f And thou, child, . . shalt be call - ed the prophet of the Highest :

Gt.

This system contains the final two staves of music. The vocal staves begin with a forte (*f*) dynamic. The piano accompaniment is marked *Gt.* (Grave). The lyrics are written below the vocal staves.

for thou shalt go before the face of the Lord . . . to pre -

- pare His ways; To give knowledge of sal - va - tion un - to His

Ch. (or Sw.)

peo - ple, for the re - mis - sion of their sins, Through the ten - der

dim.

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a common time signature (C). The score is divided into four systems, each with a vocal line (treble and bass staves) and a piano accompaniment (grand staff). The lyrics are: 'for thou shalt go before the face of the Lord . . . to pre -', '- pare His ways; To give knowledge of sal - va - tion un - to His', 'Ch. (or Sw.)', 'peo - ple, for the re - mis - sion of their sins, Through the ten - der'. The piano accompaniment includes a 'dim.' (diminuendo) marking in the final system.

rall.

mer-cy of our God; where-by the day-spring from on high hath

rall.

cres.

vis - it - ed us, To give light to them that sit in dark - ness,

Moderato.

and in the shad - ow . . of death, and to guide our

mp

and in the shad - ow of death,

and in the shad - ow . . of death, *Moderato.*

mp

Gt. Diaps. Sw. coupled.

feet . . . in - to the way . . . of peace.

mp to guide our feet in - to the way . . . of peace.

mp to guide our feet in - to the way . . . of peace.

With spirit.

f Glo - ry be to the Fa - ther, and

With spirit. (♩ = 100.)

f Gt.

to the Son, . . . and to the

Ho . . ly Ghost ; As it was in the be .

The first system of the musical score is in G major (one sharp) and 4/4 time. It features a vocal melody on a treble staff and a piano accompaniment on a grand staff (treble and bass). The lyrics 'Ho . . ly Ghost ; As it was in the be .' are written below the vocal staff. The piano part consists of chords and moving lines in both hands.

. gin - ning, . . is now, and ev - er shall be : world

The second system continues the musical score. The vocal melody and piano accompaniment are shown. The lyrics '. gin - ning, . . is now, and ev - er shall be : world' are written below the vocal staff. The piano part continues with harmonic support for the vocal line.

with - out end. A . . men.

The third system concludes the musical score. The vocal melody and piano accompaniment are shown. The lyrics 'with - out end. A . . men.' are written below the vocal staff. The piano part provides a final harmonic setting for the phrase.

113 Blessed be the Lord God of Israel.

Luke i. 68—79.

(BENEDICTUS.)

A. W. MARCHANT.

Allegro moderato.

ALL THE VOICES IN UNISON.

cres

cen

p Bless - ed be the Lord God of Is - ra - el, for He hath
Allegro moderato. *cres* *cen*

vis - it - ed and re - deem - ed His peo - ple; And hath rais - ed up a
do *sempre* *al*

might - y sal - va - tion for us, in the house of His ser - vant Da -
f *dim.*

vid; As He spake by the mouth of His ho - ly
mf *cres.*

prophets, which have been since the world be - gan : . . That

f *mf* *dim.* *mf*

This system features a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, with the right hand in treble clef and the left in bass clef. Dynamics include *f* (forte), *mf* (mezzo-forte), *dim.* (diminuendo), and *mf*.

we should be sav - ed from our en - e - mies, and from the

cres. *cres.* *cres.*

The second system continues the vocal and piano parts. The vocal line has a *cres.* (crescendo) marking. The piano accompaniment also features a *cres.* marking. The musical notation includes various note values and rests.

hands of all that hate . . us ; To per - form the mer - cy

mf *mf*

The third system concludes the piece. The vocal line ends with a *mf* (mezzo-forte) dynamic. The piano accompaniment also features a *mf* dynamic. The final notes are sustained.

prom - is - ed to our fore - fa - thers, and to re - mem - ber His

This system consists of three staves. The top staff is a vocal line in G major (one sharp) with lyrics. The middle and bottom staves are piano accompaniment. The music is in 4/4 time and features a steady harmonic accompaniment for the vocal line.

ho - ly cov - en - ant; To per - form the oath which He swore to our fore -

This system continues the vocal and piano parts. It includes dynamic markings *mf* and *cres.* (crescendo). The piano accompaniment features more complex harmonic textures, including some triplets and arpeggiated figures.

- fa - ther A - braham, that He would give . . . us, . .

This system concludes the piece. It features a *f* (forte) dynamic marking. The vocal line has a final melodic phrase, and the piano accompaniment provides a rich harmonic support with some chromatic movement in the lower register.

mf *cres.*

. . . That we be-ing de-liv-er-ed out of the hand of our

mf *cres.*

mf *cres.*

f *Slower.* *p*

en-emies might serve Him with-out . . . fear, In ho-liness and

f *p*

f *Without Organ.*

pp

righteousness be-fore . . . Him, all the days . . . of our

pp

pp

Tempo 1mo.

life. . . And thou, child, shalt be call - ed the prophet of the

ff

Tempo 1mo.

ff

This system contains the first two staves of music. The vocal line is in the treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The piano accompaniment is in the bass clef. The tempo is marked 'Tempo 1mo.' and the dynamics include 'ff' (fortissimo).

High - est: for thou shalt go be-fore the face . . of the

This system contains the next two staves of music, continuing the vocal and piano parts. The tempo remains 'Tempo 1mo.'.

Lord to pre - pare His ways; . . To give knowledge of sal -

mf

mf

mf

This system contains the final two staves of music on the page. The tempo remains 'Tempo 1mo.' and the dynamics include 'mf' (mezzo-forte).

va - tion . . un - to His peo - ple, . . for the re - mis - sion

p

of their sins, Through the ten - der mer - cy of our God ; . . where -

p *cres*

by the day - spring from . . on high, . . where - by the

cen *do* *sempre*

cen *do* *sempre*

day - spring . . from on high . . . hath vis - it -

f *ff* *dim.*

f *ff* *dim.*

f *ff* *dim.*

- ed . . . us, To give

Slower. *p*

Slower. *p*

sempre legato. *Slower.*

dim. e rall. *p*

light . . . to them that sit in dark - ness,

BLESSED BE THE LORD GOD OF ISRAEL.

[No. 113.]

and in the shadow of death, . . .

pp *morendo. ppp*

a tempo. and to guide our feet in - to the way . . of peace.

and to guide our feet in - to the way of peace.

a tempo.

a tempo. Without Organ. *Organ.*

p *pp*

Without Ped.

Allegro moderato.

ff

Glo - ry be to the Fa - ther, and . . to the

Allegro moderato.

ff

Ped.

Son, and to the Ho - ly Ghost; As it was in the be -

- gin - ning, is now, and ev - er shall be: world with - out . .

end. A - - men, A - - men, A - men.

rall.

rall.

rall.

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into four systems. The first system contains the vocal melody and piano accompaniment for the first line of the text. The second system continues the melody and accompaniment for the second line. The third system includes the vocal melody and piano accompaniment for the third line, which ends with a double bar line. The fourth system contains the vocal melody and piano accompaniment for the fourth line, which also ends with a double bar line. The piano accompaniment consists of chords and moving lines in both the right and left hands. The vocal melody is written in a single staff with a treble clef. The tempo marking 'rall.' (rallentando) appears three times, indicating a gradual decrease in speed at the end of the first, second, and fourth lines of music.

114 Behold, I bring you good tidings.

Luke ii. 10, 11.

J. Goss.

Allegro. (♩ = 104.)

f Behold, behold, I bring you good tidings, I bring you good

f

tidings of great joy, . . which shall be to all peo - ple.

Be - hold, . . . I bring you good tid - ings, I

Be - hold, I bring you good tidings, I bring you good tidings of

bring you good tidings, I bring you good tidings, I bring you good tidings of

great . . joy, I bring you good tidings of great

great . . joy,

great joy, I bring you good tidings, I bring you good tidings of

great joy, which shall be, shall be to all people, all peo - -

. . . joy, which shall be to all people, all peo - -

great . . joy,

ple.

TENORS AND BASSES. *f*

For un - to you is born this day . . . in the

mf

ci - ty of David a Sav - iour, which is Christ the Lord, For

f

un - to you is born this day . . . in the ci - ty of

un - to you .. is born this day in the ci - ty, the ci - ty of

un - to you .. is born this day in the ci - ty, the ci - ty of

David a Sav - iour, a Sav - iour, a

which is Christ, a Sav - iour, which is Christ, .
Saviour, which is Christ, a Sav - iour, which is Christ the Christ, .
which is Christ, a Sav - iour, which is Christ,

which is Christ the Lord.

Lord, is Christ . . . the Lord.
which is Christ the Lord.

is Christ the Lord.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics 'The Rose Tree' are written below the bass staff.

Behold, I bring you good tidings, I bring you good tidings of

For un - to
great joy, which shall be to all peo-ple. For un - to
you is born this day, this day in the ci - ty of Da - . .

you is born this day in the ci - ty, the ci - ty of Da - . .
For un - to you is born this

vid, For un - to you is born this day . . in the
vid, For un - to you is born this day . . in the
day, For un - to you is born this day in the ci - ty, the

ci - ty of Da - vid a Sav - iour, which is Christ, . . a
Christ, a

Piu lento.
Saviour, which is Christ . . the . . Lord . .

115 Let us now go even unto Bethlehem.

Luke ii. 15, 10, 11.

J. L. HATTON.

Andante. *Quasi recit.*

p Let us now go ev-en-un-to Beth-lehem, and

Andante.
p e sostenuto.

a tempo.

see this thing which is come to pass, which the Lord hath made known, which the
which the Lord hath made

a tempo.

Lord hath made known, which the Lord hath made known, which the
known, which the Lord hath made known, which the

The musical score is written for voice and piano. It begins with a vocal line in G major, 4/4 time, marked 'Andante' and 'Quasi recit.'. The piano accompaniment follows with a steady eighth-note pattern in the right hand and a more active bass line. The tempo changes to 'a tempo' after the first system. The lyrics are: 'Let us now go ev-en-un-to Beth-lehem, and see this thing which is come to pass, which the Lord hath made known, which the which the Lord hath made Lord hath made known, which the Lord hath made known, which the known, which the Lord hath made known, which the'. The score consists of three systems, each with vocal and piano staves.

made known un - to us.

f

f

f

Trumpet.

This system contains the first vocal entry and piano accompaniment. The vocal parts (Soprano and Alto) enter with a half note followed by a quarter note, marked *f*. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, also marked *f*. A trumpet part enters with a similar rhythmic pattern, marked *f*.

This system continues the piano accompaniment from the first system, maintaining the same rhythmic and harmonic structure.

Allegro moderato.

For the an - gel said un - to us,

f

f

Allegro moderato.

f

This system introduces a new tempo, *Allegro moderato*, and a new key signature of one flat. The vocal parts enter with a half note followed by a quarter note, marked *f*. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, also marked *f*. The tempo and key signature remain the same for the remainder of the system.

good

Fear not, fear not : for, be - hold, I bring you good tid - ings,

good

tid - - ings of great joy,

bring good tid - ings of . . . great of great joy, for, be -

bring good tid - ings of great joy,

tid - - ings, bring good tid - ings of great joy,

- hold, for, be - hold, for, be - hold, I bring you good tid - ings

(319)

of great joy.

Trumpet.

Without Pedal.

For un-to you is born this day in the ci - ty of Da - vid

(Trump.)

Ped.

a Sav - iour

Without Organ.

Without Pedal.

Ped.

which is Christ the Lord. . . . Halle - lu - jah !

Trumpet. *ff*

ff L.H.

Halle - lu - jah ! a Sav - iour which is

pesante. *pesante.* *ff*

Christ the Lord. Halle - lu - jah ! Halle - lu - jah ! Halle - lu - jah ! A -

A - men, A -

Without Pedal. *Ped*

men, A - men, A - men, A - men, A - men, Hal - le - lu - jah !

- men, Hal - le - lu - jah ! A - men, Hal - le - lu - jah ! A - men, Hal - le - lu - jah !

Hal - le - lu - jah ! Hal - le -

. . . A - men, A - men, A -

A - men, Hal - le - lu - jah ! A - men, Hal - le - lu - jah ! A -

- lu - jah ! Hal - le - lu - jah ! A - men, A - men,

- men, Hal - le - lu - jah ! A - men, A - men, Hal - le -

- men, Hal - le - lu - jah ! A - men, Halle - lu - jah ! A -

LET US NOW GO EVEN UNTO BETHLEHEM.

[No. 115.]

A - - men, Halle - lu-jah! A - men, A - men,

- lu-jah! A - men, Hal - le - lu-jah! A - men, A - -
- lu-jah! A - men, Halle - lu-jah! A - men,

- men, A - men, A - men, A - - men,

- men, A - - - men, Hal-le - lu - jah! Hal-le -

- lu-jah! Hal-le - lu - jah! A - men. . . .

Adagio.

Adagio.

116 Lord, now lettest Thou Thy servant.

(NUNC DIMITTIS.)

Luke ii. 29—32.

E. BUNNETT.

Slowly. ALL THE VOICES IN UNISON.

Slowly. *p* Lord, now lettest Thou Thy

The first system of the musical score is in 4/2 time. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a half note A4, and a half note B4. The piano accompaniment (grand staff) consists of a series of chords and single notes in the right and left hands, supporting the vocal melody.

ser - vant de - part .. in peace, in peace, ac - cord - ing to Thy

The second system continues the musical piece. The vocal line has a whole rest, followed by a half note G4, a half note A4, and a half note B4. The piano accompaniment continues with chords and single notes.

mf Con moto. word : .. For mine eyes have seen, have seen Thy sal - va - tion, Which

Con moto.

The third system is marked *mf Con moto.* The vocal line has a whole rest, followed by a half note G4, a half note A4, and a half note B4. The piano accompaniment continues with chords and single notes.

Thou hast pre - par - ed be - fore the face of all peo - ple ; To

The fourth system concludes the piece. The vocal line has a whole rest, followed by a half note G4, a half note A4, and a half note B4. The piano accompaniment continues with chords and single notes.

be a light to light-en the Gen-tiles, and to be the

This system consists of a vocal line and a piano accompaniment. The vocal line is in G major, 4/4 time, with a melody that rises and then falls. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

glo-ry of Thy peo-ple Is-ra-el. *f* Glo-ry be to the Fa-ther, and

This system continues the vocal and piano parts. It includes a forte (*f*) dynamic marking. The piano accompaniment has a more active texture with moving lines in both hands.

to the Son, . . and to the Ho-ly Ghost; As it was in the be-

This system continues the musical setting. The vocal line has a long note on 'be-' that carries into the next system. The piano accompaniment provides harmonic support with sustained chords and moving lines.

- gin-ning, is now, and ev-er shall be: world without end. *rall.* *pp* A-men.

This system concludes the piece. It features a 'rall.' (ritardando) and 'pp' (pianissimo) dynamic marking. The tempo slows down, and the volume decreases. The piano accompaniment ends with sustained chords.

117 Lord, now lettest Thou Thy servant.

(NUNC DIMITTIS.)

Luke ii. 29—32.

J. STAINER.

Moderato.

Lord, now let - test Thou Thy ser - vant de - part . . in

Moderato. (♩ = 100.)

The first system of the musical score is in 4/2 time, key of B-flat major. It features a vocal line and a piano accompaniment. The tempo is marked 'Moderato' with a quarter note equal to 100 beats per minute. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment also starts with a piano (*p*) dynamic.

peace, ac - cord - ing to Thy . . word: For mine eyes have

The second system continues the musical score. The vocal line includes the lyrics 'peace, according to Thy . . word: For mine eyes have'. The piano accompaniment features a crescendo (*cres.*) in the right hand and a piano (*pp*) dynamic in the left hand.

seen Thy sal - va - tion, Which Thou hast pre - pared before the

The third system concludes the musical score. The vocal line includes the lyrics 'seen Thy salvation, Which Thou hast prepared before the'. The piano accompaniment features a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand.

LORD, NOW LETTEST THOU THY SERVANT.

[No. 117.]

face of all peo - ple; To be a light to light-en the

Gentiles, and to be the glo-ry of Thy peo - ple Is - ra-el, to

be the glo-ry of Thy peo - ple.. Is - ra - el. Glo - ry

ff

be to the Fa-ther, and to . . the Son, and to the

Ho - ly Ghost; As it was in the be - gin - ning, is now, and ev - er

shall be: world without end. A - men, A - men, A - men.

fff Slower.

fff

Slower.

118 Lord, now lettest Thou Thy servant.

Luke ii. 29—32.

(NUNC DIMITTIS.)

A. S. MARKS.

Slowly.

pp Lord, now lettest Thou Thy

servant de - part in peace, ac - cord - ing to Thy word: . . For mine

eyes have seen, have seen Thy sal - va - tion, Which Thou hast pre -

par - ed be - fore the face of all peo - ple; To be a

light to light - en the Gen - tiles, and to be the

dim . in . u . en . do.

p

glo - ry of . . Thy peo - ple Is - - ra - el.

dim . in . u . en . do. p

Allegro.

f

Glo - ry be to the Fa - ther, and to the Son, and

Allegro.

f

to the Ho - ly Ghost; As it was in the be - gin - ning, is

now, and ev - er shall be: world with - out end. *f* A - men. *ff*

f

ff

Let your loins be girded.

Luke xii. 35, 36.

G. F. COBB.

Larghetto. (♩ = 96.)

First system of the musical score. The treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass staff begins with a half note G3, followed by quarter notes A3, B3, and C4. The lyrics 'Let your loins be gird - ed, be' are written below the treble staff. Dynamics include *mf* (mezzo-forte) at the beginning and *mf* (mezzo-forte) below the bass staff.

Second system of the musical score. The treble staff continues with quarter notes D5, E5, and F5, followed by a half note G5. The bass staff continues with quarter notes D4, E4, and F4, followed by a half note G4. The lyrics 'gird - ed a - bout, and your lamps, your lamps . . .' are written below the treble staff. Dynamics include *dim.* (diminuendo) above the treble staff and *dim.* (diminuendo) below the bass staff.

Third system of the musical score. The treble staff continues with quarter notes A5, B5, and C6, followed by a half note D6. The bass staff continues with quarter notes A4, B4, and C5, followed by a half note D5. The lyrics 'burn - ing, let your loins be gird - ed, be' are written below the treble staff. Dynamics include *cres* (crescendo) above the treble staff and *cres* (crescendo) below the bass staff.

Fourth system of the musical score. The treble staff continues with quarter notes E6, F6, and G6, followed by a half note A6. The bass staff continues with quarter notes E4, F4, and G4, followed by a half note A4. The lyrics 'gird - ed a - bout, and your lamps burn - ing, your lamps' are written below the treble staff. Dynamics include *f marcato.* (forte, marked) above the treble staff and *f marcato.* (forte, marked) below the bass staff, and *ff con forza.* (fortissimo, with force) above the treble staff and *ff con forza.* (fortissimo, with force) below the bass staff.

mf

burning, let your loins be gird-ed, and your lamps . .

mf

Detailed description: This is the first system of musical notation. It consists of a treble and a bass staff. The treble staff begins with a G4 quarter note, followed by a B4 quarter note, then a half note G4. The bass staff begins with a G3 quarter note, followed by a B3 quarter note, then a half note G3. The melody continues with eighth and quarter notes. The lyrics are 'burning, let your loins be gird-ed, and your lamps . .'. The dynamic marking *mf* appears above the treble staff and below the bass staff.

dim.

burning; and be ye . . your - selves, . . be ye . . your -

dim.

Detailed description: This is the second system of musical notation. It continues the melody from the first system. The lyrics are 'burning; and be ye . . your - selves, . . be ye . . your -'. The dynamic marking *dim.* appears above the treble staff and below the bass staff.

poco cres.

- selves like un - to men that look for their lord, that

poco cres. *p*

Detailed description: This is the third system of musical notation. The melody continues. The lyrics are '- selves like un - to men that look for their lord, that'. The dynamic marking *poco cres.* appears above the treble staff and below the bass staff. The final note of the system is marked with a piano (*p*) dynamic.

mf

look for their lord, and be ye . . your - selves like

mf

Detailed description: This is the fourth system of musical notation. The melody continues. The lyrics are 'look for their lord, and be ye . . your - selves like'. The dynamic marking *mf* appears above the treble staff and below the bass staff.

men, like men that look, that look for their lord.

Detailed description: This is the fifth and final system of musical notation on the page. The melody concludes with a final cadence. The lyrics are 'men, like men that look, that look for their lord.'

Luke xv. 18, 19.

R. CECIL.

Slowly.

p I will a - rise, I will a - rise and go to my Fa -

p

f - ther, and will say un - to Him, *p* Fa - ther, *pp* Fa - ther, *mf* I have

f *p* *pp* *mf*

sinned, have sinned, I have sinned against heaven, and be-fore Thee, and am

dim. no more wor- thy to be call - ed Thy son. *p* I will a - rise,

dim. *p*

f I will a - rise and go to my Fa - ther, *pp* my Fa - ther. *pp*

f *pp*

Behold the Lamb of God.

John i. 29.

A. E. GRELL.

Slowly.

mf Be-hold the Lamb of God, the Lamb of God, be-hold the Lamb of

This system contains the first two lines of music. The upper staff is in treble clef and the lower in bass clef, both in 4/4 time. The key signature has one sharp (F#). The first line of music ends with a double bar line. The lyrics 'Be-hold the Lamb of God, the Lamb of God, be-hold the Lamb of' are written below the staves.

God, be-hold the Lamb of God, which tak-eth a-way the

This system contains the third and fourth lines of music. The lyrics 'God, be-hold the Lamb of God, which tak-eth a-way the' are written below the staves.

sin of the world, which tak-eth a-way.. the sin of the world. Be-

This system contains the fifth and sixth lines of music. The lyrics 'sin of the world, which tak-eth a-way.. the sin of the world. Be-' are written below the staves.

- hold the Lamb of God be-hold the Lamb, the Lamb of God, which

This system contains the seventh and eighth lines of music. The lyrics '- hold the Lamb of God be-hold the Lamb, the Lamb of God, which' are written below the staves.

tak-eth a-way the sin of the world, which tak-eth a-way the

This system contains the ninth and tenth lines of music. The lyrics 'tak-eth a-way the sin of the world, which tak-eth a-way the' are written below the staves.

Slower.

sin of the world, which tak - eth a - way the sin of the world

Slower.

122

God so loved the world.

John iii. 16, 17.

J. STAINER.

Andante ma non lento. (♩ = 90.) *cres.*

p God so loved the world, . . God so loved the

p *cres.*

world, . . that He gave His on - ly be - got - ten Son, that

mf

mf

who - so be - liev - eth, be - liev - eth in Him should not per - ish

p

p

This Anthem should, if possible, be sung without Accompaniment.

cres. *f* *p*

should not per-ish, but have ev - er - last - ing life. For God

cres. *f* *p*

cres. *mf*

sent not His Son in - to the world to con-demn the world, God sent not His

cres. *mf*

p

Son in - to the world to con-demn the world ; but that the world through

p

pp

Him might be sav - ed. God so loved the world, . .

pp

cres.

God so loved the world, . . that He gave His on - ly be - got - ten

that

cres.

First system of the musical score. The treble and bass staves are in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: "Son, that who - so be - liev - eth, be - liev - eth in Him should not". Dynamics: *mf* (mezzo-forte) at the beginning and *p* (piano) at the end.

Second system of the musical score. The lyrics are: "per - ish, should not per - ish, but have ev - er - last - ing". Dynamics: *cres.* (crescendo) and *f* (forte) are indicated.

Third system of the musical score. The lyrics are: "life, ev - er - last - ing life, ev - er - last - ing, ev - er -". Dynamics: *cres.* (crescendo) is indicated.

Fourth system of the musical score. The lyrics are: "- last - ing life. God so loved the world, . .". Dynamics: *dim.* (diminuendo) and *pp* (pianissimo) are indicated.

Fifth system of the musical score. The lyrics are: "God so loved the world, . . God so loved the world.". Dynamics: *ppp* (pianississimo) and *rall.* (rallentando) are indicated.

God is a Spirit.

John iv. 23, 24.

H. SMART.

Andante. God is a Spir - it: and

God . . is a Spir - it, God is a Spir - it:

p *cres.*

they . . . that worship Him must wor - - ship Him . . . in

and they . . . that worship Him must worship Him in

spir - it and in truth.

spir - it and in truth. God is a Spir - it,

dim. *p* *dim.*

God is a Spir - it: and they . . that worship Him must

pp *cres.* *cres.*

GOD IS A SPIRIT.

[No 123.]

must wor - ship Him ... in

worship Him in spir - it, wor - ship Him ... in

spir - it and in truth:

spir - it, and in truth: for the Fa - ther

dim. for the Fa - - ther

seeketh such to wor - ship Him, for the Fa - ther

seeketh such to wor - ship Him, for the Fa - ther

seek - eth such, seek - eth such to wor - ship

seek - eth such, seek - eth such to wor - ship

Him. . . God is a Spir - it.

Him. . . God is a Spir - it.

John vi. 33—35.

J. STAINER.

Andante.

Sw.

Ped.

p

mf

p

mf

Je - sus said un - to the peo - ple, The

bread of God is He which com - eth down from heaven, and

JESUS SAID UNTO THE PEOPLE.

[No. 124.]

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are: "giv - eth life, and giv - eth life, life un - to the world. Then said they un - to Him, Lord, . . ev - ermore give us . . . this bread." The score includes various musical notations such as dynamics (f, ff, p, pp, dim., cres.), articulation (accents), and phrasing slurs. The piano part consists of chords and moving lines in both hands, providing harmonic support for the vocal melody.

giv - eth life, and giv - eth life, life un -

to the world. Then said they un - to

Him, Lord, . . ev - ermore give us . . . this bread.

Je - sus said un - to them,

pp

Andante. *pp*

I am the bread of life, I am the bread of

cres.

pp *cres.*

life: he that cometh to Me... shall nev - er hunger; he that be -

p *cres.*

• He that cometh to Me... shall nev - er thirst, he that cometh to

f *cres.*

JESUS SAID UNTO THE PEOPLE.

[No. 124]

Me . . shall nev - er hun - ger; and he that be .

pp *f* *cres.*

. liev - eth on Me shall nev - er, nev - er
nev - er

ff *p* *ff* *p*

thirst, shall nev - er thirst, shall nev - er

pp *rall.* *pp* *rall.*

thirst. A - men, A - men.

Adagio. *ppp*

Adagio.

If ye love Me.

John xiv. 15-17, 26, 27.

H. J. GAUNTLETT.

Andantino.

First system of musical notation. Treble and bass staves in G major (one sharp) and 4/4 time. The melody begins with a half rest followed by a quarter note G, then a half note A, and continues with a series of quarter and eighth notes. The bass line consists of a steady eighth-note accompaniment. Dynamics include *p* (piano) and *cres.* (crescendo).

If ye love Me, keep ye My com-mandments, keep ye My com-

Second system of musical notation. The melody continues with a half note G, then a half note A, and a half note B. The bass line continues with eighth notes. Dynamics include *p* (piano) and *pp* (pianissimo).

- - mandments, if ye love Me, if ye love . . . Me.

if ye love, ye love Me.

Third system of musical notation. The melody begins with a half note G, then a half note A, and a half note B. The bass line continues with eighth notes. Dynamics include *mf* (mezzo-forte).

And I will pray the Fa-ther, and He shall give you an-oth-er

Fourth system of musical notation. The melody continues with a half note G, then a half note A, and a half note B. The bass line continues with eighth notes. Dynamics include *mf* (mezzo-forte).

Com-fort-er, that He may a-bide with you, with you for

Com-fort-er, that He that He may a-

He may a-bide, may a-

Fifth system of musical notation. The melody continues with a half note G, then a half note A, and a half note B. The bass line continues with eighth notes. Dynamics include *cres.* (crescendo).

Com-fort-er, that He, that He may a-bide with

ev-er, for ev-er;

. bide with you for ev-er; ev-en the Spirit of truth; He

you . . . for ev-er;

dwelling with you, He shall be in you, He dwelling with you,

mf *dim.*

mf *dim.*

He shall be in you. The Com-fort-er, yea, the Ho-ly

p *p*

Ghost, whom the Fa-ther will send un-to you, He shall teach you, shall

teach you all things, and bring all things to your re-membrance, whatso-ever

Peace, peace I leave, . . My

I have said, have said un-to you. Peace, My peace I leave with

p *p*

Peace, peace, My peace I .

peace I . . leave with you, *cres.* *dim.*
 you, . . . I leave, . . My peace I leave with
 peace I My leave with you, I
 leave with you, I leave with you, My peace I . .

p *cres.* *dim.*
 you, My peace I give un- to you. Let not your heart be
 give My peace to you.
dim. *p* *cres.*
 give, My peace I give un- to you.

dim. *f*
 trou- led, nei- ther let it be a- fraid. If ye . .
dim. *f*
 keep ye, if ye

love Me, keep ye My com- mand- ments,
 love . . . Me, keep ye, keep ye My com- mand - - ments.

dim. *p*
 if ye love . . Me, keep ye My . . com- mandments.
 keep ye, keep ye My com- mandments.
dim. *p*
 if ye love . . Me, keep ye My com- mand - - ments.

126 I will not leave you comfortless.

John xiv. 18—21.

B. STEANE.

Andante grazioso. ($\text{♩} = 50.$)

mf

I will not leave you com - fort - less, I will not

mf

leave you com - fort - less: I will . . come to you. Yet a lit-tle

dim.

while, and the world seeth Me no more, seeth Me no more; but

dim.

A little faster. *cres.* *f* *cres.*

ye . . see Me: be - cause I live, . . ye shall live . . al -

A little faster. *cres.* *f* *cres.*

mf

so. At that day ye shall know that I am in My Fa - ther, and

mf

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cres. *rit.* *a tempo.*

ye in Me, . . and I . . in you. He that hath My com-

cres. *rit.* *a tempo.*

he, . . he, . . it is that lov - eth

- mandments, and keep-eth them, he, he it is that lov - eth

Me : *cres.*

Me: and he that lov - eth Me shall be lov - ed by My

cres.

Slowly. *mf*

Fa - ther, and I will love him, . . and will

p *mf*

pp

man - i - fest My - self . . to him. A - men. . .

My - self to him.

pp

127 And it shall come to pass in the last days.

Acts ii. 17, 18, 21.

Andante maestoso. (♩ = 60.)

M. B. FOSTER.

Piano introduction in B-flat major, 4/4 time. The music is marked *Andante maestoso* with a tempo of 60 beats per minute. It features a melody in the right hand and a supporting bass line in the left hand. Dynamics include *mf*, *f*, *rit.*, and *mf a tempo.* A *Ped.* (pedal) marking is present under the first measure.

Vocal entry in B-flat major, 4/4 time. The melody is marked *mf marcato*. The lyrics are "And it shall come to pass in the last days, saith". The accompaniment in the left hand is also marked *mf marcato*.

Vocal continuation in B-flat major, 4/4 time. The melody is marked *cres.* (crescendo). The lyrics are "God, I will pour out of my Spirit, will pour out of my Spirit up-on all". The accompaniment in the left hand is also marked *cres.*

Vocal continuation in B-flat major, 4/4 time. The melody is marked *f* (forte). The lyrics are "and your sons shall prophesy, . . your daughters shall". The accompaniment in the left hand is also marked *f*.

Piano accompaniment for the final phrase in B-flat major, 4/4 time. The music is marked *f* (forte). It features a melody in the right hand and a supporting bass line in the left hand.

prophesy, . . your sons and your daughters shall prophesy

sy, . . and your young men shall see visions,

p Sw. sostenuto.

and your old men shall dream dreams, shall see visions, shall dream

p Sw. sostenuto. cres.

AND IT SHALL COME TO PASS IN THE LAST DAYS. [No. 127.]

dreams : And on my ser - vants and on my hand - maidens

dreams : And on my ser - vants and on my hand - maidens I will pour

Gt. f

This system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature is one flat (B-flat). The time signature is common time (C). The first measure of the piano accompaniment is marked *Gt. f*.

I will pour out, will pour out

I will pour out in those days . . of my

out, I will pour out in those days . .

dim.

dim.

This system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature is one flat (B-flat). The time signature is common time (C). The first measure of the piano accompaniment is marked *dim.*.

Spir - it ; . . and they shall prophesy, . . and they shall

p

p Sw.

Without Ped.

This system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature is one flat (B-flat). The time signature is common time (C). The first measure of the piano accompaniment is marked *p*. The second measure of the piano accompaniment is marked *p Sw.*. The third measure of the piano accompaniment is marked *Without Ped.*.

p *poco a poco cres. ed accel.*

pro-phe-sy, . . they shall pro - phe - sy : And it shall come to

p *poco a poco cres. ed accel.*

p *Gt. mp* *Ped.*

f *Tempo 1mo.*

pass, it shall come, shall come to pass, . . that who - so -

f *Tempo 1mo.*

cres.

- ev - er shall call on the name, the name of the Lord, the name of the

cres.

cres.

Lord . . shall be sav - ed, shall be sav - ed, that who - so -

ev - er, who - so - ev - er shall call on the name of the

Lord, on the name of the Lord

Full Swell.

Gt. Diapasons.

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and organ accompaniment. It features a variety of musical notations including dynamics (ff, sf, rit., a tempo), articulation (accents), and phrasing slurs. The organ part includes a 'Full Swell' section and is marked for 'Gt. Diapasons'.

ff *Gt.* *poco dim.*
16 ft. Ped. coupled.

Piu lento. *ff*
shall be sav - ed, shall be
ff
Piu lento. *mf*

Adagio. *mp*
sav - ed, shall . . be sav - ed . . A - men . .
mp *p*
Adagio. *mp* *p*

128 Christ being raised from the dead.

Romans vi. 9.

QUARTET, OR SEMI-CHORUS.

G. J. ELVEY.

Andante.

mf Christ be-ing rais-ed from the dead, Christ

Christ be-ing rais-ed from the dead,
Christ be-ing rais-ed from the dead,
Christ be-ing

Christ be-ing rais-ed from the dead,
Christ be-ing rais-ed from the dead,
rais-ed, rais-ed from the dead,

di-eth no more, di-eth no more,
di-eth no more, di-eth no more,

more, di-eth no more, di-eth no more, di-eth no more, no more, . . .

eth, no . . more, di - eth no . . more, no . . .

eth no more, di-eth no more, no

di-eth no more, di-eth no more, no

more ;

more ;

more ;

death hath no more do - min-ion o - ver

Him, death hath no more do - min-ion o - ver Him,

f *p* *f* *pp*

Chorus.

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It is in the key of D major (two sharps) and 4/4 time. The lyrics are: 'eth, no . . more, di - eth no . . more, no . . .', 'eth no more, di-eth no more, no', 'di-eth no more, di-eth no more, no', 'more ;', 'more ;', 'more ;', 'death hath no more do - min-ion o - ver', 'Him, death hath no more do - min-ion o - ver Him,'. The score includes a Chorus section starting with a double bar line and a 'ff' (fortissimo) dynamic marking. The piece concludes with a piano (p) section, followed by a fortissimo (f) section, and ends with a pianissimo (pp) section.

death hath no more do - min - ion o - ver Him,

death hath no more, no more do - min - ion o - ver

Him, death hath no more do - min - ion

f *pp* *f* *ff* *ff*

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into four systems. The first system contains the first line of the hymn. The second system contains the second line. The third system contains the third line. The fourth system contains the fourth line. The piano accompaniment is written in the right and left hands of a grand staff. The lyrics are written below the vocal staves. The score includes dynamic markings: *f* (forte) and *pp* (pianissimo). The tempo is not indicated.

o - ver Him, no more do - min - ion o - - -

- ver Him.

129 Christ being raised from the dead.

Romans vi. 9-11.

W. H. GILL.

Andante.

mf Christ being raised from the dead, di - eth no more, Christ being raised

mf from the dead, di-eth no more: death hath no more do-min-ion o - ver Him,

di-eth no more: *Ped. 8ve lower.*

death hath no more do - min - ion o - ver Him. For in that He

ff *p*

died, He died un - to sin once: but in . . that He

f

liv - eth, He liv - eth un - to God. Like - wise reck - on ye al - so your .

f

. selves to be dead . . in - deed un - to sin, but a - live un - to

God through Je - sus Christ our Lord. A - men, A - men.

Romans x. 15, 18.

Andante con moto. (♩ = 132.)

MENDELSSOHN.

ALLOS.
Andante con moto.
p sempre legato.

How love - ly are the mes - sen - gers that preach us the gospel of
 peace, How love - ly are the mes - sen - gers that preach us the gospel of
 peace, the gos - pel of peace, the messengers that preach . . us the
 How lovely are the messengers that preach us the gospel of
 gospel of peace, How love - ly
 peace, How love - ly are the mes - sen - gers that preach us the gospel of
cres.

HOW LOVELY ARE THE MESSENGERS.

[No. 130.]

To all . . . the na - tions is

are they that preach us the gospel of peace. To all the na - tions is

To all . . . the na - tions is

peace, the gos - pel of peace. To all the na - tions is

cen - do.

to all . . . the na - tions is

gone forth the sound of their words, to all the sound, the na - tions is

to all . . . the na - tions is

gone forth the sound of their words, . . . is gone forth the sound of their

gone, . . . is gone forth the sound . . . their

gone, . . . is gone forth the sound of their words, the

words. How

of . . . their words. How love - ly

words. How love - ly are the mes - sengers that preach us the gospel of

sound. How love - ly are the

love - ly are the messengers that preach us the gospel of peace, . . .

are peace, the messengers that preach us, that preach us the gospel of the

the messengers that preach us, the messengers that preach us, . . . that

they To

peace, gospel of peace, that preach us the gos - pel of peace.

preach us the gospel of peace, the gos - pel of peace.

dim. p

dim. p

dim. p

HOW LOVELY ARE THE MESSENGERS.

[No. 130.]

all . . . the na - tions is gone forth the sound of their words,

The first system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'all . . . the na - tions is gone forth the sound of their words,'. The piano accompaniment consists of a treble and bass staff. The key signature is one sharp (F#). The tempo is marked 'p' (piano). The vocal line has a 'cres.' (crescendo) marking. The piano accompaniment has a 'cres.' marking. The system ends with the lyrics 'To all . . . the na - tions, to'.

The second system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has the lyrics 'all . . . the na - tions is gone forth the sound of their words, to'. The piano accompaniment has a 'cres.' marking. The system ends with the lyrics 'to all . . . the na - tions,'.

The third system of the musical score. It continues the vocal line and piano accompaniment. The vocal line has the lyrics 'all . . . the na - tions is gone forth the sound of their words, is'. The piano accompaniment has a 'cres.' marking. The system ends with the lyrics 'is gone forth the sound of their'.

gone forth the sound of their words, . . . to all . . . the

words, . . . is gone forth the sound of their words, to all the

na - tions is gone forth the sound of their words, throughout all the

lands their glad tid - - ings. . . How love-ly are the messengers that

dim. *p*

(364)

Detailed description: This is a musical score for a song titled "How Lovely Are the Messengers." It is numbered 130. The score is written for a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The vocal line consists of four staves of music. The piano accompaniment consists of two staves of music. The lyrics are: "gone forth the sound of their words, . . . to all . . . the words, . . . is gone forth the sound of their words, to all the na - tions is gone forth the sound of their words, throughout all the lands their glad tid - - ings. . . How love-ly are the messengers that". The score includes dynamic markings such as *f* (forte), *p* (piano), and *dim.* (diminuendo). The page number (364) is at the bottom.

HOW LOVELY ARE THE MESSENGERS.

[No. 136.]

how love - ly . . . they that
p preach us the gospel of peace, how love - ly are the mes - sen - ly they that
p

preach us the gospel of peace, . . . they . . . that preach us the
 . . . gers that preach us the gospel of peace, that preach us the
 preach, . . . that preach us the
p preach . . . us the gospel of peace, the
p

gos - pel of peace.

dim. *p*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature. The voice part is on a single staff, while the piano accompaniment is on a grand staff (treble and bass clefs). The score is divided into four systems. The first system contains the first two lines of the vocal melody and piano accompaniment. The second system contains the next two lines. The third system contains the next two lines. The fourth system contains the final line of the vocal melody and piano accompaniment, which ends with a double bar line. The piano accompaniment consists of chords and moving lines in both hands. There are dynamic markings of *p* (piano) and *dim.* (diminuendo) throughout the piece.

The night is far spent.

Romans xiii. 12.

T. HEWLETT.

Andante.

p The night is far spent, . . the day is at hand: let us
there - fore, . .
there - fore, let us there - fore cast a - way the works of dark -
ness, the night is far spent, . . the day is at
p *f*
f hand: let us therefore cast off the works of dark - ness, cast off the
Without organ. *With organ.* of dark -
cast off the works of dark - ness, and let us put on,
mf *mf*
works of dark - ness, . . and let us put
rall. *mf*
rall. ness, . .

THE NIGHT IS FAR SPENT.

[No. 131.]

and let us put . . on the ar - mour of light,
on, let us put . . on the ar - mour of light, and let us

put . . on the ar - mour of light. The night, . . .
put . . on the ar - mour of light. The night is far
rall. a tempo. *p* a tempo. *p* rall.

the day is at hand : . .
spent, . . the day is at hand : . . let us there-fore

cast off the works of dark-ness, and let us put on the

ar - mour of light, the ar-mour, the ar - mour of light.
the ar - - mour . of . . light.

132 Christ our passover is sacrificed for us

1 Corinthians v. 7, 8.

J. Goss.

Moderato. (♩ = 66.)

mp

Christ .. our pass - o - ver is sac - ri - fic - ed for us :

mp

cres.

therefore let us keep the feast, therefore let us keep the feast,

cres.

there - fore let us keep the feast,

SOPRANO SOLO. Slower.

not with the old leav - en, nor with the leav - en of

Slower.

p

mal - ice and wickedness ; but with th'un-leav - ened bread of sin -

- cer - i - ty, but with th' un - leav - ened bread of sin -

- cer - i - ty, th' un - leavened bread of sin - cer - i - ty and

CHORUS. *Tempo lmo.*

truth, Christ our pass - o - ver is sac - ri - fic - ed for us:

therefore let us keep the feast, therefore let us keep the

there - fore let us keep the

feast, not with the old leav - en, nor with the leav - en of

feast,

mal - ice and wick-ed-ness ; but . . . with th' un-leavened bread, . . .
bread, th' un-

but . . . with th' un-leavened bread,

dim. *f* let us

leav - ened bread of sin - cer - i - ty and truth, let us keep us

dim. *f*

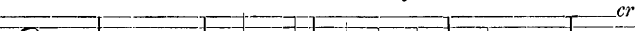
dim. the bread

keep the feast, let us keep the feast, . . with th'un - leav -

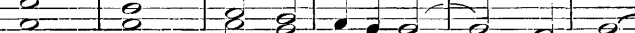
keep, let . . . us keep . . . the feast, . . with th'un - leav -

. . . the feast, let us keep the feast, . . with th'un - leav -

-ened bread of sin - cer - i - ty . . . and truth, . . . *cres.*



-ened bread of sin - cer - i - ty and truth, with th'un-
truth, *cres.*



. . . ened bread of sin - cer - i - ty and truth, with th'un-
. . . with th'un-leav - ened bread of sin - cer - i - ty and truth.

rit. e dim.

- - leav - ened bread, the
with th'un-leav - ened bread of sin - cer - i - ty and truth.

- - leav - ened bread . . .

rit. e dim.

Christ is risen from the dead.

1 Corinthians xv. 20-22.

Moderato.

T. SMITH.

ff *mf*

Christ is ris-en from the dead, Christ is ris-en from the dead, and be-

ff *mf*

-come the first-fruits of them . . that slept, and become the first-fruits of

dim. *f*

them that slept. Christ is ris-en from the dead, Christ is ris-en

dim. *f*

mf *dim.*

from the dead, and become the first-fruits of them that slept.

mf *dim.*

Slower. *pp* *Tempo 1mo.* *ff*

For since by man came death, for since by man came death, by man came

pp *Slower.*

al - so the res - ur - rec - tion of the dead. For as in Adam all die,

cres. *f* *Slower.* *pp*

for as in Adam all die, even so in Christ shall all be made a -

f *dim.* *Tempo 1mo.* *ff*

- live, ev - en so in Christ shall all be made a - live, ev - en

so in Christ shall all be made a - live, shall all, shall all be

made a - live. Al - le - lu - ia, Al - le - lu - ia. A - men.

ff

134 Grieve not the Holy Spirit of God.

Ephesians iv. 30—32.

J. STAINER.

QUARTET, OR SEMI-CHORUS.

Andante. (♩ = 80.)

grieve not the

cres.

Grieve not the Ho - ly Spir - it of God, grieve not the
 Ho - ly Spir - it of God, . . . grieve not the

Ho - ly Spir - it of God, where - by ye are sealed un - to the

day of re - demp - tion, are sealed un - to the day of re - demp -

CHORUS.

tion. . . Grieve not the Ho - ly Spir - it of God, grieve

not the Ho - ly Spir - it of God, where - by ye are

sealed un-to the day of re-demp-tion, are sealed un-to the

dim. *p*

day of re-demp-tion. Let all bit-ter-ness, and

pp *mf* *più Allegro. (♩ = 100.)*

wrath, and an-ger, and clam-our, and e-vil speak-ing, be

accel. e cres. *Allegro con brio. (♩ = 120.)* *ff*

put a-way from you . . with all mal-ice, all bit-ter-ness, and

wrath, and an-ger, and clam-our, and e-vil speak-ing, be

fff

GRIEVE NOT THE HOLY SPIRIT OF GOD. [No. 134]

Più lento. ($\text{♩} = 100.$)

put a-way from you . . with all mal-ice. And be ye

2nd SOPRANO.

1st SOPRANO.

rall.

QUARTET OR
SEMI-CHORUS

And be ye kind, and be ye kind, . . . be
kind, . . . be ye kind, . . . be

SEMI-CHORUS. And be ye

Andante, come Tempo 1mo. ($\text{♩} = 80.$)

kind one to an-oth-er, be kind one to an-oth-er, ten-der-

- heart-ed, ten-der-heart-ed,
ten-der-heart-ed, for-giv-ing one an-oth-er, for-

- heart-ed, ten-der heart-ed,
giv-ing one an-oth-er, ev'n as God for Christ's sake hath for-giv-en

CHORUS.

p

you. Be kind one to an - oth - er, be kind one to an - oth - er,

p

pp *cres.* *mf*

ten - der - heart-ed, ten - der - heart-ed,

pp *cres.* *mf*

ten - der - heart-ed, ten - der - heart-ed, for - giv - ing one an -

pp *cres.* *mf*

ten - der - heart - ed, ten - der - heart-ed,

pp *cres.* *dim.*

- oth - er, for - giv - ing one an - oth - er, ev'n as God for Christ's sake hath for -

pp *cres.* *dim.*

p

- giv - en you. Be kind one to an - oth - er, for - giv - ing one an -

p

Adagio. *pp* *rall.*

- oth - er, ev'n as God for Christ's sake hath for-giv - en you.

pp *Adagio.* *pp* *rall.*

Philippians ii. 7, 8.

PALESTRINA.

Very slowly and sustained.

He hum-bled Him-self, . . and made Him-self of

no . . rep-u-ta-tion, and be-came o-

ev-en the death
- be-dient un-to death, ev-en the death death.

of . . the . . cross, He be-came o-be-dient

un-to death, . . . the death . . of the cross.

136 Set your affection on things above.

Colossians iii, 2, 3.

J. E. WEST.

Andante. (♩ = 88.)

p Set your af - fec - tion on things a - bove, on things a -

bove, not on things on the earth, set . . your af - fec - tion on

things a - bove, on things a - bove, not on things on the earth.

pp For ye are dead, for ye are dead, and your life is

hid with Christ in God, your life is hid with Christ in God. *rit.*

a tempo.
pp

Set your af - fec - tion on things a - bove, on

pp
a tempo.

things . . a - bove, not on things on the earth. . .

pp

For ye are dead, for ye are dead, and your

pp *f*

p *f*

life is hid . . with Christ in God, your life is hid hid . . with

p *f*

Christ, with Christ in God.

rit.

Christ, with Christ in God, with Christ in God. . .

rit.

Christ . . . in God.

I know whom I have believed.

2 Timothy i. 12.

Andante maestoso. (♩ 72.)

G. A. MACFARREN.

f I know whom I have be - liev - ed, I know

whom I have be - liev - ed, and am per - suad - ed that He is

p

a - ble to keep . . . that . . . which I have com -

cres.

cres.

- mit - ted un - to Him a - gainst . . . that . . . day, a -

f

- gainst . . . that . . . day. A - men, A - men.

ff

ff

(380)

138 Blessed is the man that endureth temptation.

James i. 12.

J. STAINER.

Allegro moderato.

p

Bless - ed is the man that en - dur - eth temp - ta - tion : for

p

cres. *f*

when he is tried, for when he is tried, he shall re -

cres. *f*

ff

- ceive the crown of life, which the Lord hath prom - is - ed to

ff

dim. *rall.* *p a tempo.*

them that love . . . Him . . . Bless - ed is the man that en -

dim. *rall.* *p a tempo.*

cres.

- dur - eth temp - ta - tion : for when he is tried, for

cres.

when he is tried, . . he shall re - ceive the crown of

life, which the Lord hath prom - is - ed to them that love

Him, hath prom - is - ed to them that love . . Him.

1 John iv. 7, 16.

G. F. COBB.

Lento. Bass Solo. *cres.*

Be - lov-ed, let us love one an - other : for

Lento. ($\text{♩} = 63$) *mf* *cres.*

love . . is . . of God ; . . and ev' - ry one that

lov - eth is born of God, . . and know - eth

CHORUS. ALTO. *p*

Be -

dim.

God. . .

CHORUS. SOPRANO.

mf Be - lov - ed, let us love one an -

- lov - ed, let us love . . one an - oth - er, *mf* let us

TENOR.

mf Be - lov - ed, let us

CHORUS. BASS.

p Be - lov - ed, let us love . . one an - oth - er: . .

cres. *mf*

- other: for love is of . . God; and

cres. *sf*

love one another: for love . . is of . . God; and ev' - ry

cres. *mf*

love one another: for love . . is of God; *sf* and

cres.

. . for love, for love is of God; and ev' - ry

cres. *sf*

BELOVED, LET US LOVE ONE ANOTHER.

[No. 139.]

ev' - ry one that lov - eth *cres.* *dim.*
 one that lov-eth, that lov - eth is born of God, and
 ev' - ry one . . . that *cres.* *dim.*
 one that lov-eth, that lov - eth is born of God, *dim.*

know - eth God. . .

mf *poco accel.* *cres.*

Tempo 1mo.
 God is love, *p*
 God is love, *p* SOLO.
 God is love, *mf* And

Tempo 1mo.
f *rit.* *p* *mf*

The musical score is written for a vocal soloist and piano accompaniment. It features a key signature of one flat (B-flat) and a common time signature. The score is divided into several systems. The first system contains the vocal melody and piano accompaniment for the first line of the hymn. The second system continues the melody and accompaniment. The third system introduces a new line of the hymn. The fourth system features a piano solo section marked 'SOLO.' and 'And'. The fifth system continues the piano solo section. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like 'cres.', 'dim.', 'mf', 'p', 'f', and 'rit.'.

he . . that dwelleth, that dwelleth in love dwelleth in God, and

CHORUS. *mf* And he that dwelleth, that dwelleth in love . .
 CHORUS. God in him. . . *mf*

f dwell-eth in God, . . and God in him, . . dwell-eth in God, and *dim.*
f *dim.*
dim.

God in him, . . dwell - eth in God, . . and God in him.

f rall. *Adagio.* *pp*

f rall. *Adagio.* *pp*

f rall. *Adagio.* *pp*

140

Beloved, if God so loved us.

1 John iv. 11, 21.

J. BARNBY.

Lento. ($\text{♩} = 44.$) *cres.*

mf *cres.*

Be - lov - ed, if God so loved us, . . we ought al - so to

mf *cres.*

dim.

love one an - oth - er, . . we ought al - so to love one an -

dim.

cres. *cres.*

- oth - er, . . . Be - lov - ed, if God so loved us, . . . Be -

cres. *cres.*

dim. *dim.*

lov - ed, if God so loved us, . . . we ought al - so to

dim. *dim.*

we ought al - so to

love, . . . al - so to love, . . . al - so to love one an -

al - so to love, . . . al - so to love, to love one an -

love, . . . al - so to love, . . . al - so to love one an -

mf

- oth - er. . . And this commandment have we from Him,

- oth - er. . .

That he who lov-eth God, . . .

this commandment have we from Him, *f* That he who lov-eth

f That he who

cres. he who lov-eth God . . . love his bro - ther al - so,

God, *cres.* he who lov-eth God love his bro - ther al - so,

lov - eth God . . . love his bro - ther al - so,

cres. love his bro - ther al - so, *mf* Be - lov - ed, *dim.* if God so

mf loved us, *p* we ought al - so to love one an - oth - - er.

p

Now unto Him.

L. MASON.

Jude 24, 25.

Moderato.

f Now unto Him that is a - ble to keep you from fall - ing, and to pre -

f

-sent you faultless before the presence of His glo - ry with exceeding joy,

to the only wise God, our Sa - viour, be glo - ry and ma - jes - ty, do -

-min - ion and power, be glo - ry and ma - jes - ty, do - min - ion and

power, both now and ev - er. A - - - men. . . .

Revelation iv. 11.

E. PROUT.

Boldly and with spirit.

Thou art worthy, O

f Thou art worthy, O Lord, art worthy, O Lord, Thou art worthy, O

f

Lord, to receive glo-ry and honour and power, glo-ry and hon-our and

power, . . Thou art worthy, O Lord, to receive glo-ry and

mf hon-our and power, *cres.* to receive glo-ry, to receive

mf to receive glo-ry, *cres.* to receive honour,

ff power, to receive glo-ry and honour and power, glo-ry and hon-our and

ff

power : for Thou hast cre - a - ted for
for Thou hast cre - a - ted all things, for

all things, Thou, Thou hast cre - a - ted all things, and for Thy
Thou hast cre - a - ted, cre - a - ted all things,

and for Thy
pleasure they are and were cre - a - ted, and for Thy pleasure,
pleasure, and for Thy pleasure they are . . . and . . .

and for Thy pleasure, for Thy pleasure they are . . . and were cre -
and for . . . Thy pleasure they
and for Thy pleasure, for Thy pleas - ure, and for Thy
were . . . cre - a - ted.

a are ted and were cre - a - ted.
pleasure they are and were cre - a - ted

Revelation v. 12.

H. SMART.

Con moto moderato. (♩ = 54.)

f Wor - thy is the Lamb, wor - thy is the Lamb that was
f

dim. slain, . . . was slain, *p.* slain, that was slain, to receive pow - er, and rich - es, and
dim. slain, . . . was slain,

wis - dom, and strength, and hon - our, and glo - ry, and bless - ing.

wor - thy is the Lamb . . . that was
dim.
 Wor - thy is the Lamb, wor - thy is the Lamb that was
 slain, that was
f wor - thy is the Lamb that was slain, . . . was

p. slain, *f* slain, to receive pow - er, and rich - es, and wis - dom, and strength, and
p. slain, *f*

hon - our, and glo - ry, and bless - ing, pow - er, and rich - es, wis - dom, and

strength, and hon - our, and glo - ry, and bless - ing. A - men.

144

What are these.

Revelation vii. 13-17.

Quickly. ($\text{♩} = 108.$)

J. STAINER.

ff Hal - le - lu - jah, Halle - lu - jah, Halle - lu - jah. What are these, what are

Silent. these that are arrayed in white robes, and whence came they? whence came they?

A little slower, and with expression. ($\text{♩} = 80.$)

p These are they which came out of great trib - u - la - tion, and have wash - ed their

robes, and made them white in the blood of the Lamb, the blood of the

pp
Lamb, These are they which came out of great trib-u - la - tion, and have

cres. *f*
wash - ed their robes, and made them white in the blood of the

dim. *p*
Lamb, and have made them white in the blood of the Lamb.

Quicker. *ff*
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah. There - fore are

they, are they be - fore the throne of God, and serve Him day and

A little slower.

night, day and night in His tem - ple. They shall hun - ger no

more, neither thirst an - y more; nei - ther shall the sun light on them,

They shall hunger no more, neither thirst an - y

nor an - y heat. They shall hunger, shall hunger no more, no

They shall hun - - - ger . . . no . . .

more.

more. For the Lamb which is in . . the midst of the throne shall feed . .

more. For the Lamb which is in the midst of the throne shall feed, shall

cres.

them, shall feed . . them, and shall lead them un-to liv - ing

feed . . them, and lead them un - to liv - ing

cres.

SOPRANOS ONLY.
pp and smoothly.

fountains of wa-ters: and God shall wipe a - way all tears, all

fountains of wa-ters:

CHORUS.

tears . . from their eyes, . . . and God shall wipe a -

way . . all tears, all tears . . from their eyes, all

pp

pp rall - en - tan - do.

tears from their eyes, all tears from their eyes. . .

pp rall - en - tan - do.

Revelation xiv. 13.

J. Goss.

Moderato.

mf I heard a voice from heaven say - ing un - to me, Write,

From henceforth bless - ed are the dead which die . . . in the

f Lord, bless - ed are the dead which die in the Lord:

p Ev - en so, saith the Spir-it, *p* ev - en so, saith the Spirit, for they *pp*

they rest, they rest from their la - . . . *cres.* *rit.* *e* *dim.*
rest from their labours, they rest, they rest from their la - . . .
they rest . . . from their la - . . . *cres.* *rit.* *e* *dim.*

-bours, *f a tempo.*

-bours. I heard a voice from heaven say - ing un-to me, Write,

-bours, *f a tempo.*

From henceforth blessed are the dead which die . . in the Lord, bless -

- ed are the dead which die in the Lord, bless - ed are the

cres. *f*

cres. *f*

dead which die in the Lord. Ev - en so, saith the Spir-it,

p

ev - en so, saith the Spirit, for they rest from their labours, they rest, they

mp *Slower.* *pp*

mp *Slower.* *pp*

I HEARD A VOICE FROM HEAVEN.

Tempo lmo.

Bless - ed, bless - ed are the dead which

rest from their la - bours. Bless - ed are . . the dead which

die in the Lord; . . in - u - en - do. bours.
die in the Lord; for they rest, . . they rest from their la - bours.
die in the Lord; . . rit. for they rest from their la - bours.
dim - in - u - en - do.

146 I heard a voice from heaven.

Revelation xiv. 13.

J. H. TENNEY.

Moderato.

mf I heard a voice from heaven say - ing unto me, . . Write,
mf

f Bless - ed are the dead which die in the Lord, bless - ed are the

dead which die in the Lord, bless - ed, bless - ed, bless - ed are the

dead which die in the Lord from hence - forth : Yea, saith the

p

Spirit, yea, saith the Spirit, that they . . may rest, that

pp

they . . may rest, that they may rest from their la -

p

- bours, that they may rest, may rest from their la - bours ;

and . . their works do fol - low them. A - - men.

f *p*

Revelation xv. 3, 4.

H. SMART.

Moderato. (♩ = 80.)

Great and marvellous are Thy works, Lord God Al-might - y ;
Lord . . .
Lord God Al - mighty ;

just and true are Thy ways, Thou King, Thou King of saints.
Great and

Great and marvellous are Thy works, Lord God Al-might - y ;
mar - - vellous are thy works, Lord God Al-might - y ;

just and true are Thy ways, . . Thou King, Thou King of saints
just and true are Thy ways, . . Thou King, Thou King of saints

Who shall not fear, shall not fear,
Who shall not fear, shall not fear Thee, O Lord, and
and

cres. *f* *p*

glo - ri - fy Thy name, . . and glo - ri - fy Thy name? for Thou on - ly art

cres. *f* *p*

glo - ri - fy Thy name, and glo - ri - fy Thy name? *p* for . .

Thou on - ly art ho - - ly, ho - ly. . .

ho - ly, Thou on - ly art ho - - ly, art ho - ly. . .

Thou on - ly art ho - ly, art ho - - ly, ho - ly. . .

148 The Spirit and the Bride say, Come.

Revelation xxii. 17.

E. PROUT.

Rather slowly. *p* *f* *p*

The Spir - it and the Bride say, Come, The Spir - it and the Bride say,

cres. *f*

Come. . . And let him that heareth say, Come, let him that heareth say,

cres. *f*

Come. And let him that is a - thirst come, and let

p

Come. And let him that is a - thirst, let

him that is a-thirst come. And who-so-ev-er will, and

p *f*

p *f*

who-so-ev-er will, let him take the wa-ter of life, let him

let him take the

let him take the wa-ter of life free-ly,

take the wa-ter of life free-ly, and who-so-ev-er

wa-ter, the wa-ter of life free-ly, and who-so-ev-er will, and

will, and who-so-ev-er will, let him

who-so-ev-er will, and who-so-ev-er will,

take the wa-ter of life, the wa-ter of life free-ly.

We praise Thee, O God.

(TE DEUM LAUDAMUS.)

W. JACKSON.

Boldly.

f We praise Thee, O God, we ac-know-ledge Thee to

be the Lord. All the earth doth wor-ship Thee, the Fa-ther ev-er-

- last-ing. To Thee all an-gels cry a-loud, the heavens, and all the

powers therein. To Thee cher-u-bin and ser-a-phim con-tin-u-al-ly do

Slower.

Slower. cry, Ho-ly, ho-ly, ho-ly, Lord God of Sab-a-oth;

a tempo.

ff

Heaven and earth are full of the ma-jes-ty of Thy glo-ry.

a tempo.

mf

mf

The glo-rious compa-ny of the a-pos-tles

ff

ff

praise Thee. The good-ly fel-low-ship of the pro-phets praise Thee. The

mf

ff

ff

ff

no-ble ar-my of mar-tyrs praise Thee. The

ff

ff

ho-ly Church throughout all the world doth ac-know-ledge Thee; The

Fa-ther of an in - fin - ite ma - jes - ty; Thine honour - a - ble,

mf

true, and on - ly Son; Al - so the Ho - ly Ghost, the

dim. *p*

dim. *p*

Com - fort - er. Thou art the King of Glo - ry, O Christ.

f

Thou art the ev - er - last - ing Son of the Fa - ther.

When Thou took'st up - on Thee to de - liv - er man, Thou didst not abhor the

mp

mp

Vir - gin's womb. When Thou hadst overcome the sharpness of death, Thou didst

p *f*

o - pen the kingdom of heaven to all be - liev - ers. Thou

cres. *cres.*

sittest at the right hand of God, in the glo - ry of the Fa - ther.

We believe that Thou shalt come to be our judge. We therefore pray Thee,

p Slower. *p Slower.*

help Thy servants, whom Thou hast redeem - ed .. with Thy precious

cres.

blood. Make them to be numbered with Thy saints, in glo - ry ev - er - last - ing.

f

cres.

p

O Lord, save Thy peo - ple, and bless Thine

p

heritage. Govern them and lift them up for ev - er.

p

Tempo primo.

Day by day we mag - ni - fy Thee ; And we wor - ship Thy name, ev - er

f *Tempo primo.*

world without end. Vouchsafe, O Lord, to keep us this day

p

with - out sin. O Lord, have mer - cy up - on us, have

mer - cy up - on . . us. O Lord, let Thy mer - cy light -

- en up - on us, as our trust, . . our trust is in Thee. *f*

Lord, in Thee, in Thee have I trust - ed, let me

nev - er, let me nev - er be con - found - ed.

We praise Thee, O God.

(TE DEUM LAUDAMUS.)

ALL THE VOICES IN UNISON.

J. STAINER.

Moderato, but to be sung Chant-wise, and not in strict time.

The first system of the musical score is for the vocal part, written in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a forte (f) dynamic. The lyrics are: "We praise Thee, O God, we acknowledge Thee to be the". Below the vocal line is a piano accompaniment consisting of a grand staff (treble and bass clefs) with a forte (f) dynamic. The tempo/mood is marked "Moderato. (♩ = 88.)".

The second system continues the vocal melody and piano accompaniment. The lyrics are: "Lord. All the earth doth wor-ship Thee, the Fa-ther ev-er-".

The third system continues the vocal melody and piano accompaniment. The lyrics are: "-last-ing. To Thee all angels cry a-loud, the heavens, and all the powers there-".

The fourth system concludes the vocal melody and piano accompaniment. The lyrics are: "-in. To Thee cheru-bin and ser-a-phim con-tin-u-al-ly do cry,". The system includes a *dim.* (diminuendo) marking above the vocal line and below the piano accompaniment.

This *Te Deum* may be sung in *Unison* throughout, the voices taking the upper part only.

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HARMONY.

Slowly. *p* *cres.*

Ho - ly, ho - ly, ho - ly, Lord God of Sab - a - oth; Heaven and earth are

Slowly. *p* *cres.*

Tempo 1mo.

full of the ma - jes - ty of Thy glo - ry. The glo - ri - ous

Tempo 1mo.

com - pa - ny of the a - pos - tles praise . . . Thee. The

goodly fellowship of the pro - phets praise . . . Thee. The

This system contains the first line of the hymn. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#), and the time signature is common time (C). The lyrics are 'goodly fellowship of the pro - phets praise . . . Thee. The'.

no - ble ar - my of mar - tyrs praise . . . Thee. The

This system contains the second line of the hymn. It continues the vocal melody and piano accompaniment. The lyrics are 'no - ble ar - my of mar - tyrs praise . . . Thee. The'. A piano dynamic marking 'p' is present at the end of the system.

ho - ly Church throughout all the world, doth ac - know - ledge

This system contains the third line of the hymn. It concludes the vocal melody and piano accompaniment. The lyrics are 'ho - ly Church throughout all the world, doth ac - know - ledge'.

Thou; The Fa - ther of an in - fin - ite ma - jes - ty; Thine

The first system of the musical score for 'We Praise Thee, O God.' It consists of a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with the lyrics 'Thou; The Fa - ther of an in - fin - ite ma - jes - ty; Thine'. The piano accompaniment provides harmonic support with chords and moving lines.

hon - our - a - ble, true, and on - ly Son; Al - so the Ho - ly

The second system of the musical score. It continues the vocal and piano parts. Dynamics include *cres.* (crescendo) and *p* (piano). The piano accompaniment features more complex chordal textures and arpeggiated figures.

Ghost, the Com - fort - er. Thou art the King of Glo - ry, O

The third system of the musical score. It includes dynamic markings such as *pp* (pianissimo), *rall.* (rallentando), *ff* (fortissimo), and *a tempo.* The vocal line concludes with a long note on 'O'. The piano accompaniment also features a *ff* section.

WE PRAISE THEE, O GOD.

[No. 150.]

Christ. Thou art the ev-er-last-ing Son of . . the Fa - ther.

p When Thou tookest up - on Thee to de - liv - er man, Thou didst not ab -

cres. - hor the Vir - gin's womb. When Thou hadst ov - er - come the sharp-ness of
cres.

death, Thou didst o - pen the king - dom of heaven to all be - liev - ers.

This system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains a series of eighth-note chords followed by a half note. The middle staff is a piano accompaniment in bass clef, mirroring the harmonic structure of the vocal line. The bottom staff is a grand staff (treble and bass clefs) for the piano, featuring a sustained bass line and chords.

mf Thou sittest at the right hand of God, in the Glo - ry of the

This system also consists of three staves. The vocal line (top staff) begins with a mezzo-forte (*mf*) dynamic marking. It features a series of eighth-note chords. The piano accompaniment (middle and bottom staves) continues with a similar harmonic texture, with the bottom staff showing a more active bass line.

Fa - ther. We believe that Thou shalt come to . . be . . our . .

This system consists of three staves. The vocal line (top staff) includes a piano (*p*) dynamic marking. It contains a series of eighth-note chords. The piano accompaniment (middle and bottom staves) provides a harmonic foundation, with the bottom staff showing a sustained bass line and chords.

judge. *pp* We therefore pray Thee, help Thy servants, whom Thou hast re-deem-ed

pp

pp

This system contains the first two staves of music. The vocal part (treble and bass clef) begins with a half rest followed by a series of eighth and sixteenth notes. The piano accompaniment (treble and bass clef) starts with a half rest, then enters with a series of chords. Dynamics include *pp* (pianissimo) and *pp* (pianissimo).

with Thy precious blood. Make them to be num-ber-ed with Thy saints, in

cres. *f*

cres. *f*

cres. *f*

This system contains the third and fourth staves of music. The vocal part continues with eighth and sixteenth notes. The piano accompaniment features a crescendo marked *cres.* and a fortissimo *f* dynamic. The system concludes with a final chord.

glory ev-er-last-ing. O Lord, save Thy people, and bless Thine her-it-

p

p

p

This system contains the fifth and sixth staves of music. The vocal part continues with eighth and sixteenth notes. The piano accompaniment features a piano *p* dynamic. The system concludes with a final chord.

cres. *rall.*

age. Gov - ern them and lift them up for ev - er.

cres. *rall.*

cres. *rall.*

a tempo.

Day by day we mag-ni - fy Thee ; And we worship Thy name, ev - er

a tempo.

ff a tempo.

world with-out end. Vouch-safe, O Lord, to keep us this day with-out

p

p

sin. O Lord, have mercy up - on us, have mer - cy up -

This system consists of three staves. The top staff is a vocal line in treble clef with lyrics. The middle staff is a vocal line in bass clef. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is common time (C).

- on us. O Lord, let Thy mercy lighten up - on us, as our trust is in .

This system continues the musical score. It includes the same three-staff structure. The piano accompaniment features a *cres.* (crescendo) marking in the bass line. The vocal lines also have a *f* (forte) marking. The lyrics continue across the staves.

Thee. O Lord, in Thee have I trusted, let me nev - er be confounded.

This system concludes the musical score. It includes the same three-staff structure. The piano accompaniment features a *Slower.* marking and a *p* (piano) dynamic. The vocal lines also have a *pp* (pianissimo) dynamic and a *rall.* (rallentando) marking. The lyrics conclude with a double bar line.

We praise Thee, O God.

(TE DEUM LAUDAMUS.)

J. B. DYKES.

Allegro.

we acknowledge Thee to be . . the Lord.

f TENORS AND BASSES. *f*

We praise Thee, O God,

f

Allegro.

This system contains the first two staves of music. The top staff is for Tenors and Basses, and the bottom staff is for the piano accompaniment. Both staves begin with a rest, followed by a double bar line and a repeat sign. The tempo is marked *Allegro.* and the dynamics are *f* (forte). The key signature is one flat (B-flat major or D minor), and the time signature is 2/2.

All the earth doth worship Thee, the Fa-ther ev-er-last-ing. To

p

This system contains the third and fourth staves of music. The top staff continues the vocal line, and the bottom staff continues the piano accompaniment. The dynamics are *p* (piano). The key signature and time signature remain the same.

Thee all an-gels cry a-loud, the heavens, and all the powers there-

This system contains the fifth and sixth staves of music. The top staff continues the vocal line, and the bottom staff continues the piano accompaniment. The dynamics are *p* (piano). The key signature and time signature remain the same.

WE PRAISE THEE, O GOD.

[No. 151.]

The musical score is written for a vocal soloist and a piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The score is divided into four systems, each with a vocal line and a piano line. The piano part features a steady accompaniment of chords and moving lines in both hands.

System 1: The vocal line begins with a rest followed by the lyrics "in. To Thee che-ru-bin and ser-a-phin con-tin-ual-ly do cry,". The piano part provides a harmonic accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo).

System 2: The vocal line continues with "Ho - ly, ho - ly, ho - ly, . . Lord God of Sab - a - oth; Heaven". The piano part continues with the same accompaniment. Dynamics include *pp* and *f* (forte).

System 3: The vocal line continues with ". . and earth are full of the ma - jes - ty of Thy glo - ry." The piano part continues with the same accompaniment. Dynamics include *pp* and *f*.

System 4: The vocal line continues with ". . and earth are full of the ma - jes - ty of Thy glo - ry." The piano part continues with the same accompaniment. Dynamics include *ff* (fortissimo).

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three systems, each containing a vocal line and a piano accompaniment line. The lyrics are: 'The glo-rious com - pany of the a - pos - tles praise Thee. The goodly fel - lowship of . . the prophets praise Thee. The no - ble ar - my of . . . mar - tyrs praise Thee. The praise . . Thee.' The dynamics range from *mf* (mezzo-forte) to *f* (forte). The piano accompaniment features a steady eighth-note pattern in the left hand and a more melodic line in the right hand.

f praise . . Thee.

mf The glo-rious com - pany of the a - pos - tles praise Thee.

f praise . . Thee.

mf The goodly fel - lowship of . . the prophets praise Thee.

f The no - ble ar - my of . . . mar - tyrs praise Thee. The

f praise . . Thee.

dim.

ho - ly Church throughout all the world . . doth ac - knowledge Thee ; The

dim.

dim.

The minims a little slower.

mf

Fa - ther of an in - finite ma - jesty : Thine honourable, true, and on - ly

mf

The minims a little slower.

mf

f

ritard.

Son ; Al - so the Ho - ly Ghost, the Com - fort - er.

p

p ritard.

mf

p ritard.

Tempo imo.

f Thou art the King of Glo-ry, O . . . Christ. Thou art the

f

Tempo Imo.

f

ev - er - last - ing Son, the Son . . of the Fa - ther.

pp When Thou took - est up - on Thee to de - liv - er man, Thou

pp

pp

didst not ab-hor the Vir-gin's womb. When Thou hadst o-ver-

- come the sharp-ness of death, Thou didst o-pen the kingdom of hea-

- ven to all be-liev-ers. Thou sit-test at the

right . . hand of God, in the glo - ry of the Fa - ther.

This system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts are in G major, with a key signature of one sharp (F#). The piano accompaniment is in G major, with a key signature of one sharp (F#). The tempo is marked 'p' (piano).

We be-lieve that Thou shalt come to be . . . our judge.

We be-lieve that Thou shalt come . . . to be our judge.

We be-lieve that Thou shalt come to be . . . our judge.

This system consists of two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts are in G major, with a key signature of one sharp (F#). The piano accompaniment is in G major, with a key signature of one sharp (F#). The tempo is marked 'p' (piano).

TENORS AND BASSES.

mf

We there - fore pray Thee, help Thy ser-vants, whom Thou hast re -

p

This system consists of two vocal staves (Tenors and Basses) and a piano accompaniment. The vocal parts are in G major, with a key signature of one sharp (F#). The piano accompaniment is in G major, with a key signature of one sharp (F#). The tempo is marked 'p' (piano).

deem-ed with Thy pre - cious blood. Make them to be num - bered

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

with Thy saints, in glo - ry ev - er - last . . .

The second system of the musical score. The vocal line continues with a half note D5, followed by quarter notes E5, F5, and G5. A *rall.* (rallentando) marking is placed above the final note. The piano accompaniment features a *rall.* marking and a *p* (piano) dynamic marking. The system concludes with a double bar line.

a tempo.
p O Lord, save, . . save Thy peo - ple, and bless . . .
- ing.

a tempo.
cres.

The third system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, Bb4, and C5. A *a tempo.* marking is placed above the first note. The piano accompaniment features a *p* (piano) dynamic marking and a *cres.* (crescendo) marking. The system concludes with a double bar line.

... Thine her - it - age. Gov - ern them and lift them

f

cres. *f*

This system contains the first two staves of music. The vocal line (treble clef) begins with a rest followed by the lyrics "... Thine her - it - age." and then "Gov - ern them and lift them". The piano accompaniment (treble and bass clefs) provides harmonic support. Dynamics include *f* (forte) and *cres.* (crescendo).

up, lift . . . them up for ev - er. Day by day we

ff

This system contains the second two staves of music. The vocal line continues with "up, lift . . . them up for ev - er." and "Day by day we". The piano accompaniment continues. Dynamics include *ff* (fortissimo).

mag-ni - fy Thee ; And we worship Thy name, ev - er world with - out end.

This system contains the final two staves of music. The vocal line concludes with "mag-ni - fy Thee ; And we worship Thy name, ev - er world with - out end." The piano accompaniment provides a concluding harmonic structure.

WE PRAISE THEE, O GOD.

[No. 151.]

TENORS AND BASSES.

p
Vouchsafe, O Lord, to keep us, to keep us this

p
day with - out . . sin. O Lord, have mer - cy up -

rall.
- on . . us, have mer - - - cy up - on

rall. *p*
O . . Lord, let Thy mer - cy light - en up -

a tempo. *p*
us. *a tempo.*

a tempo.
Ped.

First system of the musical score. It features a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has the lyrics: "on . . us, as our trust . . is in . . Thee. O". The piano accompaniment consists of chords in the right hand and single notes in the left hand. A fermata is placed over the final chord of the piano part.

Second system of the musical score. The vocal line continues with the lyrics: "Lord, in Thee have I trust - ed, let me nev - -". The piano accompaniment continues with chords and single notes. A fermata is placed over the final chord of the piano part.

Third system of the musical score. The vocal line continues with the lyrics: "er be con - found . . - ed." and "er be con - found - ed." on a second line. The piano accompaniment continues with chords and single notes. A fermata is placed over the final chord of the piano part.

We praise Thee, O God.

(TE DEUM LAUDAMUS.)

H. SMART.

Vivace.

f

We praise Thee, O God, we ac-knowledge Thee to be the

Vivace. (♩ = 126.)

f

Lord. All the earth doth worship Thee, the Father ev-er-last-

mf

-ing. To Thee all an-gels cry a-loud, the heavens, and all the

mf

p

First system of the musical score. It features a vocal line with lyrics and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "powers therein. To Thee cherubin and ser - a - phin con - tin - ual - ly do".

Second system of the musical score. The vocal line continues with the lyrics: "cry, Ho - ly, ho - ly, ho - ly, cry, Ho - ly,". The piano accompaniment provides harmonic support. The key signature remains one flat.

Third system of the musical score. The vocal line continues with the lyrics: "Heaven . . . and earth are - ly, Lord God of Sab - a - oth; Heaven and earth are . .". The piano accompaniment continues with chords and moving lines. The key signature remains one flat.

full.. of the ma-jesty of Thy glo-ry.

mf

The

dim.

f

cres. praise . . . Thee,

glorious com-pany of the a-pos-tles praise . . . Thee, The

p *f*

f

cres. praise . . . Thee. The

goodly fellowship of the prophets praise . . . Thee.

p *f*

no - ble ar - my of mar - tyrs *cres. f* praise . . . Thee. The

praise . . . Thee. The

all the world doth acknowledge Thee ;

ho - ly Church throughout all the world doth ac - know - ledge Thee ; The
all the world doth acknowledge Thee ; The

ho - ly Church throughout all the world doth ac - know - ledge Thee ;

Thine hon - our - a - ble,
Fa - ther of an in - fin - ite maj - es - ty ; Thine hon - our - a - ble,
Thine hon - our - a - ble,

dim.

WE PRAISE THEE, O GOD.

[No. 152.]

true, and on - ly Son; Al - so the Ho - ly Ghost,
 true, and on - ly Son; Al - so the Ho - ly Ghost, the
 true, and on - ly Son; Al - so the Ho - ly Ghost,

Com - fort - er. Thou art the King of Glo - ry, O

Christ. Thou art the ev - er - last - ing Son of the Fa - ther.

ALL THE VOICES IN UNISON.

p When Thou tookest up - on Thee to de - liv - - er man, Thou

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a piano (*p*) dynamic and contains the lyrics "When Thou tookest up - on Thee to de - liv - - er man, Thou". The piano accompaniment consists of chords and moving lines in both hands.

didst not ab - hor the . . Vir - gin's womb. . .

The second system of the musical score. The vocal line continues with the lyrics "didst not ab - hor the . . Vir - gin's womb. . .". The piano accompaniment continues with chords and moving lines in both hands.

When Thou hadst o - vercome the sharp - ness of death, Thou didst

The third system of the musical score. The vocal line continues with the lyrics "When Thou hadst o - vercome the sharp - ness of death, Thou didst". The piano accompaniment continues with chords and moving lines in both hands.

o - pen the kingdom of heaven to all be - liev - ers. Thou

The fourth system of the musical score. The vocal line continues with the lyrics "o - pen the kingdom of heaven to all be - liev - ers. Thou". The piano accompaniment continues with chords and moving lines in both hands.

First system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "sit-test at the right hand of God, in the glo-ry of the".

Second system of the musical score. The vocal line continues with the lyrics: "Fa - ther. We believe that Thou shalt come . . to be our". The piano accompaniment provides harmonic support.

Third system of the musical score. The vocal line continues with the lyrics: "judge. . . We there-fore pray Thee, help Thy". The piano accompaniment continues with chords and moving lines.

Fourth system of the musical score. The vocal line concludes with the lyrics: "ser - vants, whom Thou hast re - deem - ed . . with Thy precious". The piano accompaniment features more complex chordal textures.

cres. poco a poco.

blood. . . Make . . them to be num - - bered

cres. poco a poco.

with Thy saints, in glo - - ry

cres. poco a poco.

ev - er - last - ing. O Lord, save Thy

cres.

peo - ple, and bless . . Thine her - it - age. Gov - ern

cres.

them and lift them up *f* for ev - - er.

ff
Day by day we . . mag-ni-fy . Thee; And we wor-ship Thy

name, ev-er world with-out . . end. Vouch-safe, O Lord, to keep us

First system of the musical score. It features a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are: "this day without sin. O . . . Lord, have mer-cy up - on us, have". The piano part consists of chords and moving lines in both hands.

Second system of the musical score. The lyrics are: "mer-cy up - on us. O Lord, let Thy mer-cy light - en up - on us,". The piano accompaniment continues with harmonic support for the vocal line.

Third system of the musical score. The lyrics are: "as our trust . . . is in Thee. O Lord, in Thee, in". Above the first vocal staff, the markings "cres." and "ritard." are written. Above the first piano staff, the markings "cres." and "ritard." are also written. At the end of the piano part, the marking "mf" (mezzo-forte) is present. The system concludes with sustained chords in the piano part.

ritard.

Thee have I trusted, let . . me never be con - found - ed . .

ritard.

ritard.

153

Glory be to God on high.

(GLORIA IN EXCELSIS.)

ALL VOICES IN UNISON.

J. F. BRIDGE.

Allegro moderato.

Glo - ry be to God on high, and in earth peace, good

Allegro moderato. (♩ = 84.)

f

will towards men. We praise Thee, we bless Thee, we wor - ship Thee, we

glo-ri-fy Thee, we give thanks to Thee for Thy great glo - -

The first system of the musical score. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are 'glo-ri-fy Thee, we give thanks to Thee for Thy great glo - -'.

- ry, O Lord God, heaven - ly King, God the

The second system of the musical score. The vocal line continues with the lyrics '- ry, O Lord God, heaven - ly King, God the'. The piano accompaniment continues with chords and moving lines.

Fa-ther Al-might - y. *Not slow.* *p* O Lord, the on - ly-begotten

Not slow. (♩ = 96.)

The third system of the musical score. The vocal line has a measure rest followed by 'Fa-ther Al-might - y.' and then 'O Lord, the on - ly-begotten'. There is a tempo marking '*Not slow.*' and a dynamic marking '*p*'. The piano accompaniment also has a measure rest followed by the continuation of the piece. A tempo indication '(♩ = 96.)' is present.

Son Je - su Christ; O Lord God, Lamb of God, Son of the Fa-ther, that

The fourth system of the musical score. The vocal line continues with the lyrics 'Son Je - su Christ; O Lord God, Lamb of God, Son of the Fa-ther, that'. The piano accompaniment continues with chords and moving lines.

GLORY BE TO GOD ON HIGH.

[No. 153.]

cres. *pp*

tak - est a - way the sins of the world, have mer - cy up - on us. Thou that

cres. *pp*

cres. *pp*

tak - est a - way the sins of the world, have mer - cy up -

cres. *pp*

Ped.

cres. *pp*

- on us. Thou that tak - est a - way the sins of the world, re -

cres. *pp*

Ped.

ff

- ceive our prayer. Thou that sit - test at the right hand of God the

ff

Ped.

pp *rall.* *Allegro.*

Fa - ther, have mer - cy up - on us. For Thou on - ly art

Allegro. (♩ = 116.)

pp *f*

Ped.

ho - ly ; Thou on - ly art the Lord ; Thou

on - ly, O Christ, with the Ho - ly Ghost, art most high

in the glo - ry of God the Fa - ther. A - men.

Glory be to God on high.

(GLORIA IN EXCELSIS.)

J. NAYLOR.

With spirit.

f Glo - ry be to God on high, . . and in earth peace, good

f *p*

With spirit. (♩ = 120.)

f *p*

will towards men.

We praise Thee, we bless Thee, we worship Thee, we

f *f*

glo - ri - fy Thee, we give thanks to Thee for Thy great glo - ry, O Lord God,

f *p*

a little slower.
p
heavenly King, God the Fa - ther Al - night . y. O Lord, the

a little slower.
p
on - ly be - got - ten Son Je - su Christ ; O Lord God, Lamb of God,

dim.
Son of the Fa - ther, that tak - est a - way the sins of the

dim.
dim.

Detailed description: This is a musical score for a hymn titled "GLORY BE TO GOD ON HIGH". It is numbered "No. 154." and is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into three systems. The first system contains the first two lines of the hymn, with lyrics "heavenly King, God the Fa - ther Al - night . y. O Lord, the". The second system contains the next two lines, "on - ly be - got - ten Son Je - su Christ ; O Lord God, Lamb of God,". The third system contains the final line, "Son of the Fa - ther, that tak - est a - way the sins of the". The piano accompaniment is written in a grand staff (treble and bass clef). The score includes dynamic markings: *p* (piano) and *dim.* (diminuendo). There are also tempo markings: *a little slower.* appearing twice. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across measures.

GLORY BE TO GOD ON HIGH.

[No. 154.

world, have mer-cy up-on us. Thou that takest away the sins of the

pp *p* *dim.*

pp *p* *dim.*

pp *p* *dim.*

world, have mer-cy up-on us. Thou that takest away the sins of the

pp *p* *dim.*

pp *p* *dim.*

pp *p* *dim.*

world, receive our prayer. Thou that sittest at the right hand of God the

pp *p* *cres.* *mf*

pp *p* *cres.* *mf*

pp *cres.* *mf*

GLORY BE TO GOD ON HIGH.

dim. pp rall. *Tempo 1 mo.* *mf*

Fa - ther, have mer - cy up - on us. For Thou on - ly art

dim. pp rall. *mf* *Tempo 1 mo.*

ho - ly; Thou on - ly art the Lord; Thou on - ly, O

cres. *cres.* *cres.*

f Christ, with the Ho - - ly Ghost, art most high in the

f

glo - ry of God the Fa - - - ther. A - men.

This musical score is for a hymn in G major, 4/4 time. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The lyrics are 'glo - ry of God the Fa - - - ther. A - men.' The melody is simple and hymn-like, with a long note on 'Fa'.

155

Holy, holy, holy.

(SANCTUS.)

J. CAMIDGE.

Slowly. *mf* *J. CAMIDGE.*

p Ho - ly, ho - ly, ho - ly, Lord God of hosts,

f heaven and earth are full of Thy glo - ry: *p* Glo - ry

be . . to Thee, *f* O Lord . . . most . . high. A - men.

This musical score is for a hymn in B-flat major, 3/2 time. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The tempo is marked 'Slowly.' and the dynamics range from piano (*p*) to forte (*f*). The lyrics are 'Ho - ly, ho - ly, ho - ly, Lord God of hosts, heaven and earth are full of Thy glo - ry: Glo - ry be . . to Thee, O Lord . . . most . . high. A - men.' The melody is more complex than the first hymn, with a long note on 'ho' and a crescendo leading to 'most . . high.'

holy, holy, holy.

(SANCTUS.)

W. H. MONK.

Moderato.

pp Ho - ly, ho - ly, ho - ly, Lord God . . of hosts,

pp

f Ho - ly, ho - ly, ho - ly, Lord God . . of hosts,

f

SOPRANOS 1 & 2.

BASSES 1 & 2.

dim. *cres.* *pp* hea - ven and earth are full of Thy glo - ry :

mf *dim.* *pp* *cres.*

f *Gt. Trumpet.* Glo - ry be to Thee, O

f

SOPRANOS 1 & 2.

Lord . . . most high. *Sw. Reed.* *pp* A - men.

pp

Holy, holy, holy.

(SANCTUS.)

T. ATTWOOD.

Largo. *p* *mf*

Ho - ly, ho - ly, ho - ly, Lord God of hosts,

p *mf*

Allegro. *f*

heaven and earth are full of the maj - es - ty, the

f

maj - es - ty of Thy . . . great glo - ry :

Glo - ry be to Thee, glo - ry be to Thee,

cres. *f ten.* *Adagio.* *dim.*

glo - ry be to Thee, O Lord most high. A - men.

cres. *f ten.* *Adagio.* *dim.*

Holy, holy, holy.

(SANCTUS.)

F. C. MAXER.

Moderato.

mf *p* Ho-ly, ho-ly,

m *f* ho - ly, Lord God of hosts, . . . Ho - ly, ho - ly, ho - ly, Lord God of

mf *f* hosts, heaven and earth are full of the maj - es - ty, are

ff *ff*

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full of the maj - es - ty of Thy glo - - - ry:

This system contains the first two staves of the musical score. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a half note F#4. The piano accompaniment begins with a half note G3, followed by a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a half note F#3.

Glo - ry be to Thee, O Lord most high, Glo - ry be to

Without organ. *f* Organ. *f*

This system contains the next two staves. The vocal line continues with a half note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a half note F#3. The piano accompaniment continues with a half note G3, followed by a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a half note F#3. The system includes dynamic markings: *ff* (fortissimo) for the vocal line and *p* (piano) for the piano accompaniment. The system also includes the instruction "Without organ." and "f Organ. f" (forte organ, forte).

Thee, O Lord most high. A - - - men.

This system contains the final two staves. The vocal line continues with a half note F#4, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a half note F#3. The piano accompaniment continues with a half note G3, followed by a quarter note A3, a quarter note B3, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a half note F#3. The system includes dynamic markings: *ff* (fortissimo) for the vocal line and *p* (piano) for the piano accompaniment. The system also includes the instruction "rit." (ritardando) for both the vocal and piano lines.

Dayspring.

J. STAINER.

Andante. *mf* *cres.* *f*

O Day-spring, O Day-spring! Brightness of the

Andante. (*♩ = 100.*) *mf* *cres.* *f*

ev - er - last - ing Light, and Sun of Right - eous - ness ; O Day-spring, O

dim. *cres.* *f*

dim. *cres.* *f*

Day - spring Come, and en - light - en

p *dim.*

pp *f*

them that sit in dark - ness, come, and en - light - en them that sit in

pp *f*

Ped.

dark - ness... and in the shadow of.. death, come, and en - light - en,

p

cres. *f* *pp*

come, and en - light - en them that sit in dark - ness, come, come!

cres. *f* *pp*

cres. *f* *pp*

Moderato. (♩ = 60.)
Smoothly.

The piano introduction consists of two staves in G major, 2/2 time. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment of eighth notes. Dynamics include *mf* and *cres.*. The piece concludes with the instruction *Ped. ad lib.*

The first system of the hymn features a vocal melody and piano accompaniment. The vocal line is in G major, 2/2 time, with lyrics "O King, and De - sire of all na - tions, Thou". The piano accompaniment supports the vocal line with chords and moving lines. Dynamics include *f* and *cres.*.

The second system of the hymn continues the vocal melody and piano accompaniment. The vocal line includes the lyrics "Cor - ner Stone, who hast made both one; Come, and save". The piano accompaniment continues with harmonic support. Dynamics include *dim.*, *p*, and *cres.*.

man, whom Thou formedst from the clay, come and save man, whom Thou

formedst from the clay, come and save man, whom Thou formedst from the

clay, come and save . . man, whom Thou

Sw. p

Without Ped.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The piano part includes a section marked 'Sw. p' (Sustained Pedal) and a section marked 'Without Ped.' (Without Pedal). The score includes various musical notations such as dynamics (pp, f, p, cresc., dim.), articulation (accents), and phrasing (slurs).

form-edst from the clay, come and save . .

p

p

p

man, come and save . . man.

pp *poco rit.*

pp *poco rit.*

Tempo 1mo.

pp *poco rit.* *ppp*

Ped.

come ! . . .

ppp

ppp

rall. *rall.*

32 ft.

Slowly.

p *f*

p

Je - su, Word of God In - car - nate, Of the Vir - gin

p

p

mo - ther born ; On the cross Thy sa - cred bod - y For us

p

p

men with nails was torn. Cleanse us in the sa - cred

p

cres. *dim.* *p* *p*

foun - tain, O - pened in . . Thy pierc - ed side ; Feed us . .

cres. *dim.* *p* *p*

cres. *f* *p*

with Thy bod - y broken, Broken in death's ag - on - y.

cres. *f* *p* *0*

cres. *p* *f*

O Jesu, hear us; O Jesu, save us: Je - su, Saviour,

p *cres.*

Je - su, hear us; O Je - su, save us:

p *cres.*

hear our suppli - ca - tion. O grant us, Lord, Thy mer - cy, O grant us, Lord, Thy

p *cres.*

ff *dim.* *p*

mer - cy, O grant us, O grant us, Lord, Thy mer - cy. A -

ff *dim.* *p* *p* *A* - men, .

p *dim.* *pp*

- men, A - men, A - men, A - men. . .

p *dim.* *pp*

. . . A - men, . . . A - men, . . . A - men. . .

162 Lord, for Thy tender mercies' sake.

R. FARRANT.

Slowly and very sustained.

lay not our sins

mf Lord, for Thy ten - der mer - cies' sake, lay not our

mf

to our charge,

sins to our charge, but for - give that is past, and

give us grace to a - mend our sin - ful lives; to de - cline from

dim. sin, and in - cline to vir - tue, that we may walk with a

dim. that we may walk with a

that we may walk with a per - fect heart, . . .

p we may walk with a per - fect heart, . . .

per - fect heart, with a per - fect heart, that we may

per - fect heart, with a per - fect heart, that we may

cres.

walk that we may walk with a per - fect heart be -
walk with a per - fect heart,

fore Thee now and ev - er - more, that we may
f that we may

that we may walk with a
f that we may walk with a
walk with a per - fect heart, with a per - fect
per - fect heart, . . .

heart, . . . *cres.*
heart, that we may walk with a per - fect heart, with a
cres.
heart, that we may walk with a per - fect heart,

p per - fect heart be - fore Thee now and ev - er - more.
dim. al fine.
p *dim. al fine.*

Abide with me.

H. F. LYTE.

R. G. THOMPSON.

With expression.

mf

A - bide with me : fast falls the ev - en - tide ; The dark - ness
 A - bide with me : fast falls . . the ev - en - tide ;

mf

A - bide with me : fast falls the ev - en - tide ;

cres.

deep - ens ; Lord, with me a - bide : When other helpers fail, and

cres.

dim.

com - forts flee, Help of the helpless, O a - bide with me.

dim.

mf

Swift to its close . . ebbs out life's lit - tle day ; Earth's joys grow
 Swift to its close ebbs out . . . life's lit - tle day ;

mf

Swift to its close . . ebbs out life's lit - tle day ;

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dim, its glories pass a - way ; . . Change and de - cay in all a -

p

p

- round I see : . . O Thou, who changest not, a - bide with me.

cres. *dim.*

cres. *dim.*

SOPRANOS ONLY. *Smoothly.*

mf I need Thy presence ev'-ry pass - ing hour ; What but Thy

mf

cres.

grace can foil the tempt - er's power ? Who like Thy - self my guide and

cres.

ABIDE WITH ME.

[No. 163

stay can be? Through cloud and sun - shine, O a-bide with me.

f *p*

TENORS AND BASSES.

fo *dim.*

I fear no foe, with Thee at hand to bless ;
ten. *ten.* *ten.*

f sostenuto. *dim.*

cres. *with expression.*

Ills have no weight, and tears no bit - ter - ness :

p *cres.*

ALL THE VOICES IN UNISON.

cres. *f*

Where is death's sting? Where, grave, thy vic - to - ry? I

cres. *f*

tri - umph still, if Thou a - bide with me.

HARMONY. *pp* *cres.*

Hold Thou Thy cross be - fore my closing eyes, Shine through the gloom, and

pp *cres.*

mf

point me to the skies ; Heaven's morning breaks, and earth's vain shadows

mf

Slower. *f*

flee : In life and death, O Lord, a - bide with me. A - men.

Slower.

J. KEBLE.

Andante con moto. (♩ = 93.)

E. TURNER.

First system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first measure contains a treble clef, a key signature of one sharp, and a 3/4 time signature. The first measure of the treble staff is marked *mf*. The bass staff begins with a bass clef, a key signature of one sharp, and a 3/4 time signature. The first measure of the bass staff is marked *mf*.

Second system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The first measure of the treble staff is marked *mf*. The bass staff begins with a bass clef, a key signature of one sharp, and a 3/4 time signature. The first measure of the bass staff is marked *mf*. The system concludes with a *Ped.* (pedal) marking.

Third system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The first measure of the treble staff is marked *mf*. The bass staff begins with a bass clef, a key signature of one sharp, and a 3/4 time signature. The first measure of the bass staff is marked *mf*. The system concludes with a *cres.* (crescendo) marking.

Sun of my soul, Thou Saviour dear, It is not

Fourth system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The first measure of the treble staff is marked *mf*. The bass staff begins with a bass clef, a key signature of one sharp, and a 3/4 time signature. The first measure of the bass staff is marked *mf*. The system concludes with a *cres.* (crescendo) marking.

night if Thou be near ; O may no earth-born cloud a - rise To hide Thee

Fifth system of musical notation. Treble and bass staves. Treble staff begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The first measure of the treble staff is marked *mf*. The bass staff begins with a bass clef, a key signature of one sharp, and a 3/4 time signature. The first measure of the bass staff is marked *mf*. The system concludes with a *cres.* (crescendo) marking.

from Thy servant's eyes. Sun of my soul, Thou Sav - iour dear,

f It is not night if Thou be near. *p*

SOPRANO SOLO (OR ALL THE SOPRANOS).

p When the soft dew's of kind - ly sleep My wea - ried

pp

Without Ped.

cres. *pp* eye - lids gen - tly steep, Be my last thought, how

cres.

f sweet to rest For ev - er on my Sa - viour's breast.

pp *cres.* *Ped.*

SUN OF MY SOUL.

[No. 164.]

CHORUS

cres.

Be my last thought, how sweet to rest For ev - er, for

ev - er on my Sa - - viour's breast. *mf*

SOPRANO (OR BARITONE) SOLO, OR ALL THE SOPRANOS.

mf

A - bid with me from morn till eve,

For without Thee I can - not live; A - bid with me when

night is nigh, For with-out Thee I dare not die.

pp

CHORUS.

pp *cres.* *f*

A-bide with me when night is nigh, For with-out Thee I

pp *cres.* *f*

dare not die. If some poor wan-d'ring child of Thine

Have spurned to-day the voice Di-vine, Now, Lord, the gra-cious

cres.

cres.

work be-gin; Let him no more lie down in sin.

f

SUN OF MY SOUL.

[No. 164.]

TENORS AND BASSES.

f

Watch by the sick ; en - rich the poor With blessings from Thy boundless store ;

CHORUS. *A little slower.*

pp

Be ev - ry mourn - er's sleep to - night, Like in - fant's slum - bers,

pp

pure and light. Be ev - ry mourn - er's sleep to - night,

ppp rall.

Like in - fant's slum - bers, pure . . . and light.

Moderato maestoso (♩ = 92).

Piano introduction in G major, 4/4 time. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A forte (f) dynamic marking is present.

ALL THE VOICES IN UNISON.

Vocal entry and piano accompaniment. The vocal line begins with the lyrics "Come near and bless . . . us when . . . we wake,". The piano accompaniment continues with a strong harmonic support, marked with a forte (f) dynamic.

Vocal and piano accompaniment. The vocal line continues with the lyrics "Ere through the world . . . our way . . . we take,". The piano accompaniment provides a steady harmonic accompaniment.

Vocal and piano accompaniment. The vocal line concludes with the lyrics "Till in the ocean of Thy love We lose our - Till in the o-c-ean of Thy love". The piano accompaniment continues with a strong harmonic support, marked with a forte (f) dynamic.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "- selves in heaven a - bove. Till in the o - cean of Thy". The piano accompaniment is in bass clef with the same key signature. It features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *ff* (fortissimo) and *f* (forte).

Second system of the musical score. The vocal line continues with the lyrics: "love . . . We lose our-selves in . . . her-ven, . . . in". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f* (forte) and *ff* (fortissimo).

Third system of the musical score. The vocal line concludes with the lyrics: "heaven . . . a - bove. . .". The piano accompaniment features a more complex texture with sixteenth-note patterns in the right hand. Dynamics include *f* (forte) and *ff* (fortissimo).

G. THRING.

H. H. WOODWARD.

Andante sostenuto. (♩ = 69.)

Sv. Oboe
Ch. Stop. Diap. p

p

And

ra - diant morn hath passed a - way, And spent,
The radiant morn hath passed a - way, And spent,

spent too . . soon her gold - - en . . store : The
and spent too soon her gold - - en store ;
and spent too soon her golden store, her golden store ;

cres.

THE RADIANT MORN.

[No. 163.]

shadows of de - parting day Creep on . . once . . more, *dolce.*

cres. The shadows of de - parting day Creep on once more, *mf*

cres. *dim.* *mf*

shadows of de - parting day Creep on once more.

mf Creep on once more.

p Voix celeste.

Our life is but an au - tumn

p

(475)

day, Its glo - rious noon, its noon how quickly past! Lead

us, O . . Christ, Thou liv - - ing Way, . . Safe

Lead us, O Christ, Thou living Way, . .

home . . at last,

home, safe home at last, home at last, Lead us, O Christ, Thou

Safe home at last, safe home at last,

dim. *Sw.*

(476)

THE RADIANT MORN.

[No. 165.]

Safe home . . . at last, . . . safe home at

liv - ing Way, Safe home at last, . . . safe home, safe home at

Safe home at last, . . . safe home . . . at

rall. e dim.

rall. e dim.

rall. e dim.

last. *a tempo.* *Un poco Allegro.*

last. *pp* Where saints are clothed in spot - less

last. *pp* *a tempo.*

pp a tempo. *Un poco Allegro. (♩ = 100.)*

pp a tempo. *Sv.*

And eve - - ning shad - ows nev - er

white, And evening shadows nev - er fall, and evening shadows nev - er

cres.

f

cres.

Gt. *cres.* *f*

fall ; Where Thou, where Thou, E - ter - nal Light of light, *p*
 E - ter - nal Light of light, Art
 Where Thou, where Thou, Eternal Light of light,
ff *p*
cres - - - cen - - do. *mf*
 Lord . . of all, . . art Lord . . of all. . . Where saints are
cres - - - cen - - do. *mf*
cres - - - cen - - do. *mf*
 clothed in spot - less white, And eve - ning shadows never
cres. *cres.*
cres.

The musical score is written for a voice and piano. It consists of four systems of music. The first system has two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The second system also has two vocal staves and a piano accompaniment. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The lyrics are written below the vocal staves. Dynamic markings include *ff* (fortissimo), *p* (piano), *cres* (crescendo), and *mf* (mezzo-forte). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4.

THE RADIANT MORN.

[No. 165.

Where Thou, E - ter - nal Light of light, Art
fall, f Where Thou, E - ter - nal Light of light, Art
Lord of all, art Lord of all, art

rall. *Adagio.* *fff*
ff *rall.* *Adagio.* *fff*

Lord of all.

(479)

Lord, keep us safe this night.

(VESPER HYMN.)

Adapted from BEETHOVEN.

Harmonised by J. E. WEST.

Rather slowly.

pp
Lord, keep us safe this night, Se - cure from all our fears ;
pp

cres. *dim.*
May An - gels guard us while we sleep, Till morning light ap - pears. Amen.
cres. *dim.*

Lord, keep us safe this night.

(VESPER HYMN.)

B. STEANE.

(♩ = 60.) *pp*
Lord, keep us safe this night, Se - cure from all our fears ;
pp *cres.*

mf *dim.* *p* *rall.*
May an - gels guard us while we sleep, Till morning light ap - pears. A-men.
mf *dim.* *p* *rall.*